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The COMIC READER

September 1978
Volume 1, Number 160

OUR COVERS: Front, a portrait of Dr. Strange by Kerry Gammill who is doing a fill-in issue; and a humorous cartoon by Russ Maheras, soon to be U.S.A.F. Both are © 1978 Marvel Comics Group

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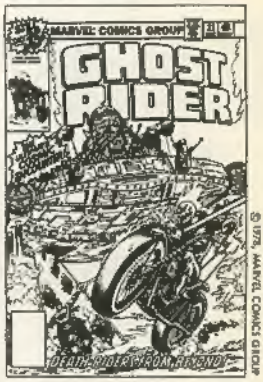
Marvel News

The expected revision of Marvel's line-up for the next year has been made and there are a few changes.

Gene Colan no longer wishes to draw TOMB OF DRACULA, and since Marv Wolfman refuses to do the book without Gene, the book will probably be cancelled with #72. Unless someone changes their mind, Dracula will commemorate the occasion by dying.

THE HUMAN FLY is definitely cancelled with #19.



However, two new books have been definitely scheduled: THE MICRONAUTS #1 will go on sale in December and SHOGUN WARRIORS #1 will go on sale in January. Bill Mantlo, Mike Golden and Joe Rubinstein do the former, Doug Moench, Herb Trimpe and Dan Green do the latter.

Bob Hall has relinquished his post as editor. His post will be taken by former DC editor Al Milgrom.

David Kraft has left Marvel. FOOM is therefore cancelled with the current issue. A replacement writer on THE DEFENDERS has yet to be chosen.

HOWARD THE DUCK has not been cancelled, and the

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writing will be taken over by Bill Mantlo. Mark Gruenwald and Jim Shooter will edit. Bill's first two issues will resolve the Dr. Bong saga. Gene Colan won't be drawing this either, again because he desires to draw something different. Bill Mantlo also becomes the new scripter on TARZAN.

THE HULK Magazine will go to full process color with #13. Ron Wilson remains as regular penciller, with Ernie Chan inking #12 and Bob McLeod #13. Archie Goodwin won't take over as editor, with Rick Marschall remaining. In the back-up slot, the second Moon Knight story will be drawn by Keith Pollard, and the third will introduce new Marvel artist Bill Sienkiewiez.

Mike Ploog will be doing both the WEIRDWORLD Magazine story not yet scheduled, and the stories for the regular comic book, also not yet scheduled.

MARVEL CLASSICS COMICS will end with the next issue, #36, which features Charles Dickens' A CHRISTMAS CAROL. That issue will be a combined effort of the Marvel Bullpen. After that, Marvel adaptations will take different forms.

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These are not the covers for upcoming issues of HULK and IRON MAN, but Dave Cockrum illustrations done for laughs at the Marvel offices.

The Hanna-Barbera line of comics has been dropped by Marvel. The final issues (we have yet to get final confirmation so they might be a bit in error) are DYNOMUTT #8, THE FLINTSTONES #8, THE FUNTASTIC WORLD OF HANNA-BARBERA #4, HANNA-BARBERA'S SPOTLIGHT #3, HANNA-BARBERA TV STARS #3, LAFF-A-LYMPICS #11, SCOOBY DOO #8 and YOGI BEAR #8. We don't know if Hanna-Barbera plans to take their line somewhere else, or if the proposed SPACE GHOST tryout by Alex Toth will appear.

OOPS DEPT.: The Marvel Annual project tripped us up again. Instead of issuing the AVENGERS ANNUAL with the July releases, someone slipped in the CONAN ANNUAL #4. As of today, the THOR and AVENGERS annuals have yet to appear, but we'd assume they'll be out in August or September. We also missed a tabloid in #158, THE FUNTASTIC WORLD OF HANNA-BARBERA #3, the third treasury-sized book issued on a quarterly basis, this one featuring LAFF-A-LYMPICS. (We plan to list #4 next month to be safe.) Finally, we reported MARVEL TEAM-UP #73 as being by Bill Mantlo and Jim Mooney when, in actuality, it was by Gary Friedrich, Kerry Gammill (who brought it to our attention) and Don Perlin. Well, we got the villain and heroes right.

Doug Moench is taking over as writer of STAR-LORD beginning with the Super Special issue. A new art team will be assigned.

Jim Shooter is plotting the ROLLING STONES book. Gene Colon will pencil it.

John Buscema has done a couple of RED SONJA stories, Gil Kane is doing one, and Ernie Chan is scheduled to take over as regular artist.

Ralph Macchio will take over the scripting of DOCTOR STRANGE over Roger Stern's plots, with Mark Gruenwald aiding him. Kerry Gammill is doing a fill-in issue.

Ed Hannigan will take over the writing of BLACK PANTHER. Gene Day has inked Jerry Bingham's first issue of the book.

David Michelinie will be taking on full writing duties on THE AVENGERS, plotting his own stories. John Byrne will be the new regular artist beginning with #181.

Roger Stern has scripted CAPTAIN AMERICA #230 and plotted INCREDIBLE HULK #232, which David Michelinie scripted. Speaking of CAPTAIN AMERICA, Don Perlin takes over as regular inker with #229.

Jim Shooter will be plotting POWER MAN.

Mike Vosburg will be the new penciller of JOHN CARTER beginning with #22.

Will O' The Wisp and The Fly are slated to reappear in THE AMAZING SPIDER-MAN.

THE INCREDIBLE HULK joins SPIDER-MAN, HOWARD THE DUCK and CONAN as a Register & Tribune comic strip and will debut October 30. Stan Lee is writer, Larry Lieber will pencil, and both Ernie Chan and Frank Springer have inked some strips.

Next year's JOHN CARTER ANNUAL will be set in the 1990's when some U.S. astronauts (one of which is a ERB fan) crash on Mars and discover Carter and friends still running around. (This according to Chris Claremont, who'll be writing it, in COMIC MEDIA NEWS #37.)

now scheduled to premiere on December 10th at the Dwight D. Eisenhower Theatre in the Kennedy Center for The Performing Arts in Washington, DC. The premiere is a benefit showing for the Special Olympics, the annual event held for the mentally retarded.

The SUPERMAN #1 reprint tabloid will be out in December now and it seems to be the only tab scheduled. DC may be putting out $1.00 and $2.00 tabs in the future.

The digest line is progressing in the planning stages and it

looks as if the first issue won't be BEST OF DC or WELCOME BACK, KOTTER, but Sheldon Mayer kids material, as most of the current digest market is made up of that type of thing.

That CREEPER issue of SHOWCASE isn't definitely scheduled to appear in WORLD'S FINEST but plans call for it to be published sometime in '79 in that book. Meanwhile, Steve Ditko is doing mystery stories for THE UNEXPECTED.

DC News

Incorporated in the new distribution set-up will be a shift in release dates for all DC books. Effective with the September releases, books will be released bi-weekly, on the second and fourth of each month. It is hoped that this will increase the comics' shelflife by a week by those dealers who pull comics on a weekly basis.

DC plans no comic book adaptation of the SUPERMAN movie since they feel it would cause many continuity problems and generally be redundant. However, a SUPERMAN MOVIE MAGAZINE will be issued in January. It will be edited by Jack C. Harris and Ed Summer, and will include the usual formula of stills and articles concerning the production. The film is

The credits on the next few issues of DC COMICS PRESENTS have been changed to allow Murphy Anderson more time to gear up for monthly publication. #6, with Superman and Green Lantern, will be by Paul Levitz, Curt Swan and Frank Chiaramonte. #7, Superman and Red Tornado starring, will be by Levitz, Dick Dillin and an inker. #8, the Superman-Swamp Thing issue will remain Steve Englehart and Murphy Anderson. #9 will feature the delayed Superman-Black Lightning story, and Marty Pasko returns as regular scripter. (#6 features the return of the new Star Sapphire.)

Speaking of Star Sapphire, her Secret Society of Super-Villains cronies will finally be taken care of in JUSTICE LEAGUE OF AMERICA. Gerry Conway will remain as writer, with Marty Pasko doing no issues at all.

Steve Englehart is writing a BATMAN-BATGIRL team-up for BATMAN #311, which features Doctor Phosphoros. The DOORWAY TO NIGHTMARE story Steve was writing will now appear in an upcoming issue of

THE UNEXPECTED.

ADVENTURE #461 will include inks by Frank Chiaramonte on the Paul Kupperberg-Don Newton AQUAMAN story. Don Heck fills in on AQUAMAN in #462 and 463, as well as taking over the art on THE FLASH on a regular basis.

MEN OF WAR #15 will feature a seven-page GRAVEDIGGER story with an eleven page back-up D-DAY tale by Bill Kelley, Ross Andru and Ruben Yandoc. (A lot of the DCs in the next few months will have stories with between 18 and 23 pages; we'll mention the extra pages when we know of them.) Paul Kupperberg is doing a several part back-up feature for the book featuring a masterpy of the 1870's Franco-Prussian war.

Dick Ayers is doing a JONAH HEX fill-in. #21 features the appearance of Jonah's villainous father.

Bat Lash appears in the SCALPHUNTER strip in WEIRD WESTERN TALES #52.

Kurt Schaffenberger will draw ROBIN for DETECTIVE COMICS #483, the issue that commemorates the 40th anniversary of BATMAN's first appearance in DETECTIVE #27, May 1939. (Actually it isn't since #27 came out in March, 1939 and #483 will be out in January, 1979. But we're being picky.) That issue features a Dennis O'Neil sequel to "Crime Alley" from DETECTIVE #457.

SUPERBOY AND THE LEGION OF SUPER-HEROES #247 will feature the 247th anniversary story by Paul Levitz, Joe Staton and Dave Hunt plus the end of the Fatal Five in a story by Len Wein, Staton and Jack Abel. #248 will be written by Gerry Conway, and #250 and 251 will be the story originally slated for the SPECTACULAR by Jim Starlin (plot and pencils) and Paul Levitz (script).

Jack Abel will ink Rich Buckler's FLASH stories as it looks at the moment.

BATMAN #310, the first Len Wein-Irv Novick-Dick Giordano story, will feature the return of Hawkman-foe The Gentleman Ghost.

SUPERMAN FAMILY #194 features Don Heck's pencils on SUPERGIRL, John Calnan's on a LOIS LANE-JIMMY OLSEN team-up, Joe Staton's on SUPERBOY and Marshall Rogers' on NIGHTWING AND FLAMEBIRD. Paul Kupperberg writes the latter.

Frank Chiaramonte inked GREEN LANTERN #113, and Dave Hunt is now supposed to become regular inker with #114.

The credits for DETECTIVE COMICS #482 shape up this way: BATMAN by Jim Starlin and Craig Russell, ROBIN by Bob Rozakis, Juan Ortiz and Dave Hunt, BATGIRL by Rozakis, Don Heck and Frank Chiaramonte, HUMAN TARGET by Len Wein, Howard Chaykin and Dick Giordano, THE DEMON by Wein, Mike Golden and Giordano, and BAT-MITE by Rozakis, Golden and Bob Smith.

Jose Garcia Lopez's first pencilling job appears on the SUPERMAN & BATMAN strip in WORLD'S FINEST #255, with Denny O'Neil's first script for the series appearing in #256. In that issue, Dick Dillin begins his stint as penciller of GREEN ARROW (as BLACK LIGHTNING "guests" to be spun off in #257) while Jose Delbo pencils BLACK CANARY.

Some more art assignments: Joe Giella will ink SUPERBOY over Alex Saviuk's pencils in SUPERMAN FAMILY; Vince Colletta will ink Bob Oksner's work on LOIS LANE in the same book; Giella inks John Calnan's JIMMY OLSEN in SUPERMAN FAMILY; and Joe Staton will draw WONDER WOMAN in ADVENTURE COMICS.

THE BRAVE AND THE BOLD #146's Batman of Earth 2-Unknown Soldier will be drawn by Romeo Tanghal and Frank McLaughlin. #147, the Batman-Supergirl team-up, will be written by Cary Burkett and drawn by Jim Aparo.

Vince Colletta will become regular inker of WONDER WOMAN with #251.

WEIRD WAR TALES #72 features stories by Walt Simonson and Alfredo Alcala, #73 features a 22 page Steve Englehart-Ernesto Patricio story, and #74 features a Paul Kupperberg-George Evans tale.

Kurt Schaffenberger is doing a fill-in on SUPER FRIENDS #18. Denny O'Neil will write #20, and he and E. Nelson Bridwell will alternate on the new monthly.

General Zod, one of the Phantom Zone criminals Jor-El will sentence in the SUPERMAN film, appears in ACTION #492. His visage won't be that of Terrance Stamp, who plays him in the film.

Romeo Tanghal is inking UNKNOWN SOLDIER #224.

WONDER WOMAN #252 will feature the introduction of a new villainess called The Empress Of The Silver Snake.

The sequel to the White Bat story in BATMAN FAMILY will appear in GREEN LANTERN #113.

And Bulletman and Bulletgirl will make their first appearance in the SHAZAM! strip in WORLD'S FINEST #255.

Jose Garcia Lopez did the cover for DETECTIVE #483, Kurt Schaffenberger did SUPER FRIENDS #18, Alex Saviuk & Dick Giordano did GREEN LANTERN #114 and Joe Staton & Giordano did LEGION #248 and 249.

A couple of issues ago I mentioned that DONDI artist Irwin Hasen (who had a mystery story scheduled to appear in WEIRD MYSTERY TALES before it was cancelled) shared writing credits on DONDI with Joe Orlando. I meant to say Bob Oksner. Sorry about that.

The SUPERMAN merchandise will beat the film with Mike Fleisher's SUPERMAN ENCYCLOPEDIA and the 1979 SUPERMAN CALENDAR being ing shipped in September for sale in October. The film soundtrack album and single by John Williams will be released in October as will the Atari Superman Pinball Machine (electronic, not video) which is getting the highest ad budget in pinball history.

Mike Gold is leaving DC as of August 18th for reasons divorced from the recent cutback. He says his intention was to stay in New York only one or two years since he does not "want to become a New Yorker." His plans include unspecified comics projects as well as the production of a series of TV public service announcements for the National Runaway Switchboard and other production work in the social service field. His position will be filled by Jack C. Harris, who is retaining his editorial position and also editing DC COMING ATTRACTIONS, the dealer promotion sheet. Paul Kupperberg and Mike Catron continue as assistants. We'd like to take this opportunity to give Mike our heartfelt thanks and appreciation for the aid and assistance he's given us and our best wishes to him in his new endeavors. Without him, we wouldn't have had half the news and information and it would have been twice as old as it was. Good luck Mike.

Media Review

Felicitations, everybody... Well STAR TREK, THE MOTION PICTURE is on VARIETY's Films In Production list at last, with a starting date of August 7th. Gene Roddenberry and Harold Livingston are writers, Robert Wise is director and Roddenberry is producer. You know the cast. Rumor has it that Spock will be killed off in the proceedings. Hmmm... Glen Larson got it wrong, George Lucas does think BATTLE STAR: GALACTICA is a rip-off of STAR WARS. Lucas denied Larson's statements in VARIETY and said although he has no stake in the proceedings, he hopes 20th beats Universal in their suit... 20th Century-Fox is doing a science fiction film called ALIEN about seven 21st Century merchant mariners who awaken on the other side of the galaxy where they meet the alien presence. Tom Skerritt, Yaphet Kotto, Sigourney Weaver, Veronica Cartwright, Harry Dean Stanton, John Hurt and Ian Holm are the stars, and all but one die. Sounds quite cheery to me... Dino DeLaurentiis announced another science fiction film called SEVEN WARRIORS, SEVEN WORLDS, which he says was written by Harlan Ellison. In actuality, Ellison did a treatment for an original story that he did as a favor and for which he wanted no publicity, but DeLaurentiis got Filmation (doing their first live action movie) to tell him who wrote it and mixed up the story for VARIETY, because he liked it so much. Someone else will have to do the script from the treatment, SEVEN AGAINST CHAOS... A director named Martin Brest did a fantasy film called HOT TOMORROWS for the American Film Institute that is getting a lot of attention and which got him a contract with Warner Bros. Although everyone who's seen it is very impressed, it can't be theatrically released because of the free services provided by union members on AFI films and its 74 minute length. 27 year old Brest may follow in the footsteps of Steven Spielberg and remake his student film into a theatrical feature... Paramount and Kevin McClory will produce JAMES BOND OF THE SECRET SERVICE beginning next Spring. McClory has the rights to at least ten other screenplays that were co-authored by Ian Fleming and others. This one was co-authored by McClory, Len Deighton and Sean Connery. Meanwhile, United Artists and Harry Saltzman are doing MOONRAKER for 1979... I, ROBOT is being done by producers Edward and Mildred Lewis for Warner Bros. with a budget of between $30 to 37 million, which makes it the most expensive sf film ever made. Harlan Ellison has written the 235 page screenplay and Issac Asimov is on record as being wild about it. John Frankenheimer and David Lean are being considered for director and Joanne Woodward is being sought to play Dr. Susan Calvin. It took Ellison seven months to write. This one looks exciting.

Playboy Production and Sidney Breckerman Productions are doing a live version of Harvey Kurtzman and Will Elder's LITTLE ANNIE FANNY... The next NATIONAL LAMPOON film will be an adaptation of their LEMMINGS play. An animated version of HEAVY METAL is also in discussion... The animated WATERSHIP DOWN will be out in October, and LORD OF THE RINGS debuts November 15th... THE SWARM stopped dead at $4 million which isn't anywhere near the money they needed to break even, even with the inevitable sale to TV. Maybe the studios will get smart and stop giving Irwin Allen money to destroy everything in the world and then attempt to pass it off as the great truth. Now if they can just prevent JAWS III... KING KONG and AIRPORT '77 will be stretched to agonizing four hour length for mini-series use on NBC this fall by adding back footage cut for theatrical release and filming new stuff... BATTLE STAR: GALACTICA did so well in Canada as a two hour film, they're sorry they're stuck with TV here.

Tina Louise is replaced by Judith Baldwin in the RESCUE FROM GILLIGAN'S ISLAND special being made, although all the others return. I hear that the boat that rescues them is also shipwrecked at the end of the show so it can be revived as a series... Speaking of sequels, I haven't mentioned that ABC has THE NEW MAVERICK ready for series starring Charles Frank. James Garner and Jack Kelly show up in the pilot... THE RETURN OF THE SAINT is shopping for a U.S. network for their 24 new episodes. Ian Ogilvey is the new Saint (Roger Moore appears in the pilot) and each episode stars a famous European actress, including former Tara King, Linda Thorson. I'd guess it'll show up on late-night TV... Larry Linnville of M*A*S*H fame is a regular on GRANDPA GOES TO WASHINGTON... Gil Gerard's co-stars on BUCK ROGERS are Erin Grey as Wilma Deering, Henry Silva as Killer Kane and Pamela Hensley as Princess Ardala. The three two hour pilots are budgeted at $12 million... M*A*S*H will be on every day in the fall as a daytime program. Unfortunately, like syndicated shows, three minutes of laughs will be cut from each episode... A new SPIDER-MAN episode will be on September 5th, followed by the DOCTOR STRANGE pilot on September 6th, both on CBS. THE CLONE MASTER pilot is on NBC on the 13th, the BATTLE STAR: GALACTICA three-hour debut is on the 17th on ABC and DUMBO is shown for the first time on TV on NBC September 24th. (The DOCTOR STRANGE pilot stars Peter Hooten, Jessica Walter, John Mills, Eddie Benton and Clyde Kusatsu.)

Hanna-Barbera is doing two one-hour specials for NBC (on videotape) featuring DC heroes Captain Marvel, Batman and Robin, Black Canary, Flash, Green Lantern, Hawkman and The Atom. It's live-action, and the casting call said "must have natural comedy ability."

- Rona Blabbit

Summer Special Section

THE SUMMER SPECIAL AND HOW IT GREW

Sometime in late May I decided that we'd try to do something with the Summer Special issue we've been publishing the last two years that, either through laziness or lack of time, we'd never done before. That was to solicit the opinions of the many professionals on our mailing list -- especially those who hadn't been heard from much in fanzines. We gave them an open forum in which they could complain, inform, reveal, praise, criticize or libel anything or anyone in comics they wanted. And they did. When we figured out how much material we had, though, we knew there wasn't enough for a separate Special issue, so we've incorporated most of the material into this issue. And whatever we don't have room for this time will appear next month. I know we didn't personally write those of you who did contribute (or express interest in contributing) to thank you and we apologize -- and we should have given a definite deadline earlier -- but those are things we'll correct next year when we attempt to make this an annual event. Thank you, one and all.

- Mike Tiefenbacher

A COMPLIMENT
by Stan Lee

Thanks for your offer to use the columns of your Summer Special to put my two cents in about anything I care to.

Problem is, I'm so busy these days that I don't have time to write anything, even though there are probably a million things I would like to get off my chest. Guess I'll just have to put them in a book some day.

Anyway, this is just to tell you that I enjoy your publications and commend you for doing a great job for aficionados and for the comic strip medium in general.

With all best wishes,
Stan Lee

SOME THOUGHTS AT RANDOM
by George Ward

Every once in a while I have to sit back and light up a fat cigar and let my mind wander - think back about a lot of great guys that I have known in this field of cartooning and illustrating.

I've always had this fascination of watching people draw - I always thought of it as a little bit of magic. When I was old enough to see I remember watching my father pick up a pencil and draw racing cars - those old time racers - all kinds of racers would suddenly appear on that white, blank sheet of paper.

As soon as I could hold a pencil I had to start copying that beautiful cowboy - BRONCHO BILL by the late Harry F. O'Neill. He was one of my great heroes. And then many years later I had this rather jolting experience - I'm running the art side of this political tabloid in lower Manhattan - by running the art side I should say I was practically doing the whole frigging job - retouching, cartoon spots and even hand brush lettering the headline that we'd use on page one. One day the publisher's beautiful blonde secretary walked over to me and said that there was a gentleman to see me. She certainly knew better than I that we were just not hiring and I kind of curtly explained it to her. She said, "I just thought you may talk to him."

She led this gray haired gent over to me and he sat down. I guess I was so damn busy I just about caught his name. He showed me a few pieces of art that he had and I'm looking at them and somewhere back in my head there was a bell ringing. I looked at this distinguished gent - looking straight into his eyes and I hesitatingly asked, "What did you say your first name was?"

And his answer: "Harry."

"Harry F. O'Neill," I barely got out.

To shorten this story his answer to me was, "Well, when you're making it - you spend it."

I heard that he landed a job on a suburban newspaper which I was so happy to hear.

One great comic book "producer" - by that I mean a guy that could really turn out finished comic pages at high speed - was the late Joe Maneely. Joe was a natural! He had the most casual air about him - nothing phased this guy at all.

I'm sitting in The Russian School of Art in Philadelphia one day when in walked this young, blonde haired fellow about twenty or so and he was dressed quite stylishly - and I noticed this air about him - confident and such. He showed the director of the school his samples and I walked over and started looking at them. I'll tell you - they were something to see! This was in the office of the school where I spent quite a bit of time due to the fact that there were two of the prettiest secretaries that any art school ever had.

Being a natural "persuader" I grabbed this guy by the arm and said: "Get in this school." From that moment on we became the best of friends and spent two years or more drawing - drawing - drinking - drawing and etc.

Incidentally when we ran a little short of cash at school - Joe would pose for a famous illustrator, named Rudy Pott, who had a studio in the building and pick up a twenty dollar bill for a short pose - which we would soon dispose of at the closest pub.

A comic book artist friend (I'm not naming) had eight (8) pages of pencilled art which needed inking - and you know most of these guys always seemed to be late - that afternoon he asked Maneely, would he ink them in. Joe sauntered off with the pile of pages under his arm. The VERY NEXT MORNING my friend found - stuck under his door - ALL

EIGHT PAGES completely inked in! Now there's a "producer!"

Stan Lee has told me more than once how much he missed Joe - how he could handle anything he gave him and how Joe had drawn something like five hundred and eighty one covers for him. Joe was drawing the popular, syndicated strip that Stan wrote, MRS. LYONS' CUBS, when Joe left us.

In Manhattan Joe would often call me where I was working at Walt Kelly's studio and ask me if we could meet for lunch - or on a Friday evening - "got time for a few drinks?" It was always a joy to be with him. Funny thing - we'd be in a Longchamps or some classy joint and once in a while I'd say "Joe, make me some faces." Sitting across from me old Joe would make the funniest damn faces and he could break you up. I know he would have made a great actor - any field he would have entered he would have been a success.

He was quite a ladies man and although he had started balding slightly he had once told me - "I'm not much to look at but give me five minutes with any girl -." Joe and I had the same birthdate - February 18 - which makes us Aquarians - as is the fabulous Frank Frazetta!

Another great cartoonist I had the great fortune to meet was the beautiful John Liney who drew the famous HENRY daily strip. Here was a gentleman who lived and breathed cartooning. What an inspiration to young people!

I don't know how fascinating a cartoonist's art can be - but EVERYTIME I would get the blue-pencilled strips from Walt Kelly - Wow! They always looked so refreshingly new - I mean I had seen them a thousand times yet NEVER did the novelty wear off!

And when Walt Kelly sat down and you could watch him draw - this in itself was quite an experience! He was Mister Magic all the way! And boy - did he ever love to draw! And when he'd pick up his Winsor & Newton #2 (later he used a #3) and dip into his Artone Extra Dense mixed with a little Higgins, and he started inking his beautifully blue pencilled drawings - now there was a thrill!

Walt Kelly was a cartoonist's cartoonist!

I guess that I can ramble on too much but if I can - in just a little way - pass on the inspirations I have been so fortunate to have experienced then it shall be worth it. You young guys and gals that love to draw get some personal contact with some of the great pros around today - I find that most all of these people - unless they're battling deadlines - they enjoy talking with those of you that are sincere. Once in a while I'll spend some time with Frank Frazetta - I don't have the knowledge of language to begin to describe his work nor would I attempt to pick out the letters on this typewriter to begin to try to explain the electric vibes this individual sends out - what a beautiful, down to earth gent - anyone knowing him goes away richer for the experience. (Sorry, Frank, but you knock me out.)

One day with Walt we run into that smiling genius Rube Goldberg. We make our way to the nearest oasis and just sit and listen to these two telling stories and jokes - I can never forget afternoons like these. Both kind, polite and gentle people.

There is one great character - Bob Dunn. If I call him an old timer I know he'll smile. (THEY'LL DO IT EVERY TIME - and a list of others) Bob probably knows or has known every American cartoonist of the last fifty years - (sixty?) He is one of our most entertaining M.C.'s at National Cartoonist Society dinners or on the stage if we're drawing at banks or wherever - here is one man that could put together some book on the American Cartoonist.

About two years ago I'm at one of our Cartoonist's dinners and who walks in but the legendary Roy Crane and his wife Ebba. Here was one man that I had spent more years admiring than, I think, any other. After this shindig was finished I went up to Roy and his wife and I said, "If you didn't have to meet with your syndicate big shots or execs I would invite you down to a great little restaurant in Little Italy and a walk through Chinatown.

The great Roy Crane looked at me and smiled, "Let's go!" I nearly flipped out.

This was a night that will be in my memory forever.

We started out at Vincent's - where they sell hot Italian sea food - and although Roy said his stomach wasn't used to this hot stuff - but a trooper he was and we dug into shrimp with the hot sauce even though it brought tears to our eyes. We sauntered over to Mulberry Street across and down from Umberto's where we had an Italian desert and coffee on the sidewalk. From there we walked the few blocks right into the fascinating Chinatown. And I noticed how much Roy and Ebba were enjoying everything before their eyes. It was a most leisurely pace and we entered many of the quaint shops. Roy listened to Chinese records and he bought a couple with those Chinese gongs. I had completely forgotten Chinese gong music. This beautiful couple enjoyed all of the sights and I might say that Roy seemed as in a trance or just reminiscing - and he especially enjoyed the Chinese pagoda structure of the outdoor phone booths. There was a slight police action before us and, as we watched, I thought of all the action this great adventurer Roy Crane had been through in his lifetime. Later he told me that the last time he visited Chinatown was in 1928!

If I had a fabulous evening little did I know what the next night would be. I brought my wife into Manhattan with me and we went to Roy and Ebba's

suite in the Plaza on Central Park South. Of course I had to bring my copy of Roy's book, WASH TUBBS, to have him autograph. I said, "Roy, sign this book."

Sign it? He takes the book, sits on one of the beds – borrows my pencil and on two blank pages in the beginning of the book, starts drawing a desert scene. There's one of Roy Crane's pretty women sitting on a camel and to the left stands Wash Tubbs – his eyes all agoggle staring at the beautiful girl – in the backround a delightful desert scene as only this master could depict. When he finished pencilling it he takes a black pen and inks it in! Roy sat on his bed and worked 25 to 30 minutes! What an autograph! What a man!

And that is why I often sit back, light up a cigar and look up into those clouds of smoke over my head – and the memories I see there – they go on and on.

IDENTITY CRISIS
by Don and Maggie Thompson

"Don and Maggie Thompson used to be fans, but now they've turned pro."

We haven't heard that comment tossed about yet, but we won't be surprised when we do hear it. We ran into this syndrome some years back when we handled the fan achievement awards -- several people objected to the inclusion in the fan artist or fan writer category of people who had made a sale or two. Those weren't fans, we were told; those were pros. One, maybe two, sales and they're no longer fans.

Now we're in that position ourselves. After all, after years (24 for Maggie, 26 for Don) of being fans, we're starting to sell our writing on a fairly regular basis.

In about six months (thanks to economic necessity and some fine people in the world of comics), Don and Maggie have done three THOR plots for Roy Thomas and some comic-book scripts for Marvel and DC. And that's not to mention their occasional execution of a variety of text pieces for the Marvel comics magazines (MARVEL PREMIERE, SAVAGE SWORD OF CONAN, etc.). They have also picked up at least one reporting assignment for an upcoming publication on the world of fannish fiscal affairs. And, of course, they do their monthly columns for Alan Light for pay. And occasional writing outside the microcosms of comics and SF.

Oh, Don and Maggie are pros, all right.

But wait a minute!

Don and Maggie Thompson are fans. They continue to correspond with fans as best they can. They slavishly collect work by their favorite creators. They attend whatever cons they can afford to attend and talk fantalk with whoever is hanging around to talk with. Maggie does occasional childish drawings to fill in artwork when they have nothing appropriate in the files to accompany their columns. And -- proof of proofs -- the Thompsons are just as disorganized as they've ever been (though, as usual, they're working on it).

So we ask --

Why is it that one sale makes a fan a pro forevermore -- but no amount of fan work makes a pro a fan?

This isn't the case in the world of SF (a fandom which has been going longer than we have). There, when you mention Bob Tucker, your immediate thought is of his long fan career, his wit as a toastmaster, his regular appearance at conventions, and all the fan activity of decades. This is a fan who expressed himself with extreme annoyance at a World SF Con when the program scheduled a professional writers' conference at the same time as a speech by fellow fan/pro Robert Bloch, his old friend. (Tucker opted for the fan program.)

But he also is an extremely skillful writer who has created at least three classics (THE CHINA DOLL [a mystery], THE LONG, LOUD SILENCE, and THE YEAR OF THE QUIET SUN [both SF]) -- and who has been a professional writer for decades. How about Robert Bloch? He picked up reputation and money in Hollywood -- and has been doing so at least since his PSYCHO was filmed. But he writes letters to fanzines on a regular basis, attends cons where he chats with old friends whether or not they're pros, and is another of fandom's top toastmasters.

Why is it that comics fans suddenly confer an "apartness" to those among their ranks who get paid for their work?

We really would like to know.

We still FEEL like fans...

AN OPINION
by Michael Uslan

Prices go up... and up. Circulations go down... and down. Still, the comic book companies glut the stands with more and more titles. It's self-defeating, is it not? Why do we need 19 Richie Rich titles? Is not RICHIE RICH ZILLIONS as good if not better than RICHIE RICH BILLIONS? Is not ARCHIE AND ME as good if not better than REGGIE AND ME? Marvel and DC are in the same boat. Look at how their titles proliferate. The comic book market is like HYDRA -- cancel a title and two more take its place. Are the individual circulations of Marvel comics higher now than when they published 17 titles? Are DC's sales figures increasing as they produce more books? Now, with comics rising to 50¢, 60¢ and $1.00, wouldn't a massive industrywide cutback via combining best-sellers and borderline titles be a way of clearing the stands? Maybe then each title wouldn't be crowded off the shelves of bookdealers in a week's time. Trim the fat? Then again, maybe all that's needed is one great big Superman movie, a Nielson-smashing Hulk, Spider-man and Wonder Woman TV series, and kids... lots of kids!

A COLUMN
by Andy Hildebrand

I've discovered that the saturation point for reading comics is 10,000. Last week I tried to read 10,001, but it just didn't work; my mind wandered and the words just ran together, and I found myself paying more attention to the 100 Toy Soldiers ad than the story inside. I've tried to get interested, I really have, but there must exist an invisible barrier at that magic 10,000 mark that prevents me from rekindling the fire I once felt.

I know it really can't be blamed on declining quality in comics. A great number of those early 10,000 comics I have read consisted of such classics as KONA, BROTHER POWER THE GEEK, HOT RODS AND RACING CARS, METAL MEN, KID COLT, TEXAS RANGERS IN ACTION, JIGSAW, FLYING SAUCERS COMICS, ADVENTURES INTO THE UNKNOWN and STAR SPANGLED WAR STORIES (featuring The War That Time -- and conscientious fans -- Forgot), and none of them ever diminished the love and enthusiasm I felt about comic books. I suffered through the Camp Craze, Terminal Hippness, Relevancy and colored panel borders and still I had to read 'em like clockwork, the day they came out, fifteen at a sitting. It's not that I didn't recognize rotten writing or bad art. I guess back then I figured it was just something to ignore or laugh about. Maybe now I begin to take every bit of stupidity and carelessness as a personal affront, something I know is being done on purpose in an attempt to appeal to me but is so off the mark it's offensive. I doubt that I can say that I've wised up, I've simply become oversaturated.

I mean, I never used to pay attention to the number of times characters exclaimed "Dear Lord!" per issue (possibly because they never used to be allowed to, and also because I've never in my life heard anyone exclaim "Dear Lord!" in real life), and I never used to mind that most opening blurbs begin, "Witness: ..." and most final panels end with, "By God, I'll stop him -- if it's the last thing I'll do!" That stuff never got to me and neither did the continual inability for some artists to draw the costumes of the heroes the same way from panel to panel much less issue to issue. In the recent past I've found it increasingly difficult to read more than two at a time without getting a headache, disagreeing subconsciously with the frequent illogically emotional and sometimes amoral actions of characters I once loved. So I stopped.

In 1973 I got so snowed under by the huge number of Marvel titles and the fact that so many DCs were 100 pages that I stopped reading Marvels entirely. I still bought them, and I still skimmed them, admiring the artwork, and even made a valiant attempt to continue reading the group comics, but I fell out of the Marvel spell. I continued reading DCs since there wasn't a continuity between books to be messed up if I didn't read them chronologically, but as they too became increasingly mechanical it became easier and easier to ignore them, sitting on a pile on my bedtable. Suddenly I discovered that I hadn't read a comic since June 14th -- two months -- and I wasn't suffering withdrawal symptoms. What

was going wrong? Had comics really gotten that bad? Had I become -- ahem! -- too sophisticated? Had solar rays from the recent sun spot activity affected my behavioral pattern?

Nope. I'd just reached the mystical 10,000-read saturation point. I'm not sure if it wears off; the scientific data is inconclusive. But, I continue to buy the comics, just in case the fire is rekindled and I decide to take the time out to read the last sixty issues of IRON MAN.

WHATEVER HAPPENED TO STEVE SKEATES
by Warren Savin

"Can you think of any reason why I shouldn't have gotten out?" Steve said, once I was finally able to work the conversation around to comics. "You saw my later stuff. ISIS, THE CHALLENGERS. It all stank. I was just going through the motions." He paused as the joint that was being passed around the tent finally made its way to him, and then, "Sure, I could have continued going through the motions, like Denny O'Neil has done, writing-wise anyway, ever since the powers-that-be asked him to resign from his editorial position. But that just isn't me. I feel a person has to pay his dues. And, by God, that's what I'm doing now."

Whether or not Steve is paying his dues is, I suppose, something each of us has to decide for himself. Sporting a beer-gut you could play the penultimate scenes from "Aida" upon, wearing an Army jacket he couldn't have buttoned even if he were wearing a Win Super Belt, and topping the whole ensemble off with what looked like a cross between a pith helmet and a hard hat, Steve Skeates, fat slob though he may have become, was surrounded by what, if he were still in the comics industry, would have been considered groupies. But these young gals were far from being groupies; they were his "fellow revolutionaries."

"When the local government

here decided to pass its own version of California's Proposition 13," Steve explained, "I felt I just had to do something. This proposition, if passed, will do away with the high school sports program, summer school, and drastically reduce the size of the police force and fire department. Still, the only ones who wanted to join me in my guerrilla war against this stupidity of the middle class were the local high school kids."

"I see. And did you personally choose which high school kids would join you in this endeavor?"

Steve looked around the tent and then laughed. "I see what you mean. Now, don't get me wrong. I really enjoy being surrounded by all these tall, young, willowy blondes. And you too, my dear," he said, directing the latter comment toward the thin and very pretty black girl, obviously one of his favorites, who snuggled up close to him on the air mattress, joining in on the joint, but refusing to partake of the brew he kept offering her. "But I did try to get the high school guys to join me in this too. But they couldn't get into it. The world has changed a lot in the last twenty years. Now, it's the women who want to work, who want to do things that are important, not the men, even though, in this instance, it's the guys who are going to suffer the most if, for example, the sports program is curtailed.

"It was the same in comics. I collaborated on stories with a lot of guys -- Alan Kupperberg, Steve Mitchell, Denny O'Neil, Marv Wolfman, etc. -- and most of them wanted me to do all the work, while they took half the money. But when I started collaborating with Mary Skrenes, it was 50-50 all the way. Mary had had similar problems. Before she started working with me, every dude she tried to collaborate with not only wanted her to do all the work, they also wanted to take all the credit for themselves."

"Now, wait a minute. If Mary helped you write most of your PLOP! stories, weren't you sort of doing the same thing yourself -- taking all the credit for yourself?"

"Well, yes and no. We were working for Joe Orlando. And so, we couldn't put Mary's name on the stories, because Joe refused to buy anything Mary had anything to do with. Joe once confided to me that the reason he disliked Mary was because she had put out for everyone in the comic book industry except him. That, of course, came nowhere near being true. Joe, I suppose, was just not used to working with someone who may have looked like a C.T. but who really wanted to work. I don't think Joe

believes that any woman really wants to work. It probably has something to do with his experiences with his several wives."

Steve kept wanting to change the subject back to his guerrilla tactics, his anti-middle class stance, but I wanted to talk comics. Finally, I thought I had him.

"I really don't know what all this talk about radicalism is about. You were never considered that much of a radical writer. Consider the socially concious comics..."

"Oh yeh, sure, Denny was the big gun in the socially conscious field. But, go back and re-read some of those GREEN LANTERN-GREEN ARROW stories. That's not radicalism; that's lukewarm liberalism. Compare them to one of my few socially concious stories, an AQUAMAN story called 'As The Seas Die.' Sure, I had that obligatory scene in which Aquaman said that Phil Dorson was wrong to kill the bozo who was causing all the pollution. But in the end there is no more pollution. No more of that particular pollution, anyway. And that's because Dorson did kill that guy. That's quite a bit different from Denny's story in which all pollution is shown to be the creation of creatures from outer space."

Steve began to pace, and then: "But I'll tell you what really broke the camel's back. The readers' reactions to BLACKAHWK and PLASTIC MAN. Those punks were upset that I had made the Blackhawks mercenaries. The wanted me to portray those fascists as supremely altruistic good-guys, and that's really sick. And the furor over my changing Plastic Man's nickname from Plas to Plaz shows just how stupidly conservative comic book fans have become. I should have quit right then and there. And now, if you'll excuse me, we've got some planning to do."

So, I left that tent in the middle of the woods where Steve was, for the moment,

holed up. And, as I entered Alfred, that very small town in up-state New York which Steve now calls home, I began to wonder and even worry about the fate of this fellow whom many feel has written some of the most interesting comics the comic book industry has ever seen.

AN OPINION
by Byron Preiss

Not a whole lot to expound about here, but I would like to take the opportunity to speak about the need for fan support of expensive books of comic art, be it our own ILLUSTRATED ROGER ZELAZNY or Art Spiegleman's esoteric BREAKDOWNS. These books run in the $6.95 - $9.95 range and are usually in color. If comics are to grow, both professionally and economically, the people who produce them have to take risks. If we are to reshape the nature of the economic systems of the medium -- pay royalty fees, subsidiary rights -- and reasonable sums of money to the people who make the comics, then we must look in a direction other than the constantly escalating 50¢ newsprint comic book. The technologies of color web offset printing these days are such that the quality control on comics is minimal or non-existant. When I was younger you could read and save a comic book, now the ink comes off in your hand. With the high-priced illustrated books, we are able to preserve the artistic work and compensate the artist in relation to actual sales. It's an important step forward.

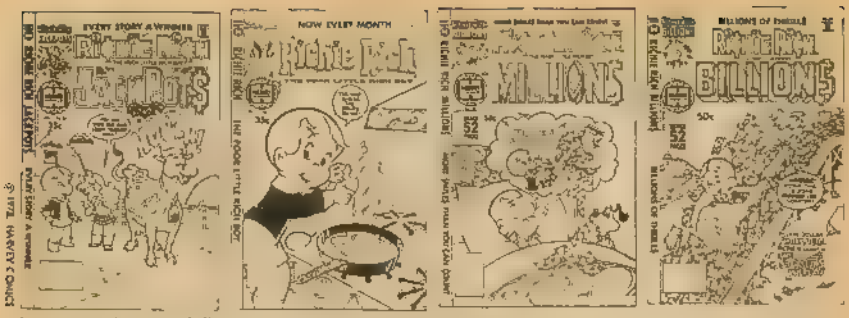
THE MEN BEHIND RICHIE RICH
by Sid Jacobson, Harvey Editor

There seems to be so little knowledge about the people who have made and continue to make Harvey the most popular of all comic publishers for the younger readers and an ongoing source of comic relief for the older ones. The reasons, we think, are numerous. We don't publicize ourselves, those who rule comic fandom are older people than most of our readers, and, we suspect, because we don't take ourselves as seriously as everyone else takes themselves and each other.

Whatever. From all indications, we seem to have far and away the best and most consistent sales percentages in the business, and possibly in Richie Rich -- with more than 24 different monthly or bi-monthly publications! -- the most popular character in the history of comic magazines. So some readers somewhere are sure in hell caring a lot.

Though we say very little about ourselves, we're awfully proud of what we do and what we've done all these years. In Warren Kremer and Ernie Colon, in particular, we think we've got two of the finest artists there are in comics. Warren, who has designed and refined every one of our characters and who has done the bulk of our covers for 20 years now, we believe is the most versatile artist this industry has ever seen. He has done every character that's come out of this shop -- from Richie to Casper to Huey to Sad Sack, from romance to mystery to war to satire, from Mutt and Jeff to Joe Palooka. And as good or better than anyone else.

He also does story books, coloring books, designs games,



is a great animator and director, and knows color better than the guy who designed the rainbow.

Ernie, most of you know from his illustrated work. What makes Ernie special, we think, is the mixture of animation and illustration that gives him a unique style in an era of sameness in comic illustration. We feel so much of that was developed here.

Our prime writers -- Lennie Herman, Ralph Newman and Stan Kay -- are also very special talents. Lennie, who is a fine and prominent cartoonist in his own right (and draw), we think writes the funniest story in comics. Funny and sophisticated. You might know his name from the satire books, we know him from what he's done to Richie Rich.

Ralph Newman, who we grabbed from Terrytoons a lot of years ago, has probably written more comic stories than anyone ever. He's our bread and butter, our backbone, our most consistent and prolific writer, from the heyday of Casper and Hot Stuff to the Richie Rich explosion.

Stan Kay, who served for years as an editor at King Features, still writes the best and most creative of all Casper stories, and the unique fantasy humor story around. He also does the bulk of our special work -- in story books, records, educational and industrial projects.

And by now you should be glad that we shut up for all these years.

JUST A NOTE
by Billy Graham

I just got your letter in the mail today and I gotta say just this: I ain't been doin' cartoon work in comics for the last few years because of magazine illustrations, acting, script writing and performing. I'm about to attempt selling a pilot TV movie to any producer interested in developing it, but meantime, I always like to know what's happening in the comic world. That's where you guys come in. If it wasn't for your sending me a copy of THE COMIC READER each month for FREE, mind you -- I wouldn't know what the hell was goin' on in the comics field. Thanks, fellas for keeping me up and informed on my first love. Keep on keepin' on.

A BRIEF NOTE
by Tex Blaisdell

I would like to say a good word about Lloyd and Mrs. Jacquet who helped start me in the biz (at $6.00 a page for writing, drawing and lettering). But especially after the war when they supplied me with constant work, which I subsequently discovered they never published, just in order to feed my family. I think they're gone now -- but I remember...

PILOT ERROR
by Bill Kunkel

When I was eleven years old, I decided to be a writer. I'd come home from school, change clothes (I went to a Catholic grade and high school, both of which required shirt and tie) and sit down at the primitive Smith-Corona, there to batter out the first half page of at least a thousand short stories. Stories set, mostly, after a nuclear holocaust, and written in slavish imitation of Ray Bradbury. I remember one yarn particularly well: I'd written a whole series of vignettes with titles like "The Looters" and "The Killers," and my latest artistic triumph concerned a group of National Guardsmen whose task it was to go around telling people the war was over. Oh, it was epic stuff, lemme tell ya. Just dripping with irony, y'know? Here were these guys with this great news to tell the world, only everybody has leukemia, or their family's been wiped out, and everything destroyed. And naturally, I felt the need for a real strong Bradburian title. I decided to call it "The Tellers," which was all well and good, except that all you could think of when you read it was "bank teller" -- and I suddenly realized that I was really stifling myself with this crap, and went looking for other influences.

TWILIGHT ZONE had been very important to me all along, and so I now became OBSESSED with the "twist ending." Which led me to comics. And after trying with all my heart to write and draw my own, I soon gave it up and stuck to scripts. I think it was around this time that I started my epic Secret Agent novel (first in a series, of course). However, since I often had trouble getting the first page of a short story finished,

you can just imagine how much fun I had with a novel. In any event, for three years I did little else beside writing. I'd write till dinner, eat, then write till bedtime. And all day on weekends. So, of course, when I finally started going out again, I went crazy. I'd been a very active kid, and after all that seclusion I figured on partying non-stop for the remainder of my days. I still wrote, on and off, and even published an occasional issue of my SF fanzine, RATS! But my focus was on music, and my medium was guitar. I spent over ten years playing rock and roll, dealing with some of the most unethical people around, getting shafted, and having more dreams stomped into the boards than I care to think about. For all its loneliness, I realized I belonged back at the typewriter.

This was in 1970, and I was nineteen. I still worked with the band, but writing seemed to be the only part of my life over which I exercised some control. A friend re-introduced me to comics, and I ripped through his entire collection in record time. Assimilating nine years of Marvel Comics over a period of, say, a month, is an intense experience. I'd been a DC freak as a kid, but at the time, I hadn't looked at a comic book in over eight years. The first book I read, as it happened, was a FANTASTIC FOUR, scripted by Gerry Conway, pencilled by John Buscema and inked by Joe Sinnott. It was as if someone had lit a match inside my head. On one level, the incredible machinery, costumes, effects, et al, made me feel ten years old again, my sensawunda aflame! And on another, the semi-adult characterizations, magical artwork and crisp dialogue assuaged my more sophisticated faculties.

Within six months, I knew Marvel history well enough to hold my own with any True Believer, short of Roger Stern. I read quite a bit of DC, as well, but I was forced to pick the National product more selectively. I read everything I found by Denny O'Neil, Len Wein, Mike Friedrich and Steve Skeates, but found myself passing on titles like TEEN TITANS and ACTION after reading a few issues. The best of the DC stuff, such as the O'Neil/Adams collaborations, impressed me as profoundly as anything in the genre, but I found Marvel's quality consistantly higher. If it wasn't for Stan Lee, I'd probably have little interest in overground comics today. I never really dug those John Broome or Gardner Fox JLA stories, for example. I recognize the talent of these men, but I don't resonate to the result.

At first, I liked DC's art better, Sal Buscema being an acquired taste. But as I read through the entire run of the AVENGERS, something happened. It was a splash page with the double doors to the Avengers' mansion slamming open with a resounding THOOM. And in staggers the Vision. By the end of that sequence, wherein Henry Pym does a "fantastic journey" through the synthazoid's body, neither comics nor myself were ever the same. This was Roy Thomas, at the height of his super-hero scripting powers; and it was Neal Adams, before the coming of John Byrne, Marshall Rogers, Terry Austin, Berni Wrightson, Jose Garcia-Lopez and so many others who have been so strongly influenced by him. And while there were certainly a fair number of great artists in the industry at that time -- Gene Colan, John Buscema, Gray Morrow and Wally Wood come immediately to mind, not to mention Kirby -- it was simply that no one had ever seen anything quite like Adams' work before. It sure as hell impressed me. I suddenly realized that here was a medium where the sky was the limit. You need only be confined by the size and scope of your imagination. The more I thought about it, the more I liked it.

I had met Denny O'Neil through a mutual friend, and in fact, knew quite a few comic book people through parties at SF cons. So I asked Denny how I should go about submitting material, and he told me he'd just been named editor of one of the DC mystery titles, DARK MANSION OF FORBIDDEN SECRETS, or something like that.

"Just write it up and send it to me," he said.

To get anywhere in this life, you need someone to give you a break. Just one. Then, if you're any good, you'll make your own breaks. Denny gave me that first one, and I sold him the story, "A House Called Blefestry" in 1971 (it appeared in HOUSE OF MYSTERY during 1977 -- talk about inventory!). Soon thereafter, Denny was reassigned, and the Dark Mansion closed up shop. I tried briefly working with Joe Orlando, without success, and ultimately left the field. But before I did, I was lucky enough to have had a chance to work with Mike Fleisher, then Joe's assistant. Sitting in the cafeteria at 909 Third Avenue, we talked about writing comics. Mike picked up on my weak and strong points right off, then stunned me by PUTTING DOWN EC COMICS. They were overwritten, he explained, and I was inclined to agree. Half of each panel, for example, is usually taken up by a caption which explains, at great length, exactly what is going on in the picture. He impressed me as a bright, perceptive guy, and in less than an hour, he'd helped turn my writing around.

But, as I said, I left the field shortly thereafter, and went to work a co-publisher/editor and chief photographer for MAIN EVENT, the classiest wrestling magazine the field has ever seen. Offset, beautifully laid out, with exclusive photos taken each month ringside at Madison Square Garden, accompanied by a pulse-pounding write-up of the action, MAIN EVENT was something to be proud of.

For some reason, wrestling

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turns people off. They get very snobbish about it. People have no trouble accepting me as a comic book writer, musician, photographer, cartoonist -- but tell them I worked as a wrestling reporter and watch'em start backing up. But all professional wrestling is, is a modern morality fable, with stunts, jumps, blood, thrills and plenty of athletic finesse.

The magazine became so popular, that we soon started a radio show, on a small FM station in New York. "The Main Event Show," with news, interviews, contests and call-ins was, in its own small way, phenominal success, despite our after-midnight time slot. As for the magazine, it was sold via subscription, and at arenas, large and small, throughout the Northeast. In fact, we were on the verge of our next jump forward, when word came down that all photographers were being barred from ringside at Madison Square Garden. They just couldn't be bothered, they decided, and access was finally given to a single reporter-photographer. Without those photos, there was no way we could publish, and so we quietly folded up our tent, and I started thinking about the comics.

Originally, I had left because my sole interest lay in writing mystery yarns. At the time, I had not been confident enough to try a continuing character. But this time, when Denny rang me up, and asked if I'd like to try Lois Lane, I was READY. We even decided on doing a "wrestling" story, thereby tying up my own loose ends. (I still watch grappling on TV with some regularity, and from the ranks of the grunt 'n' groaners have come some of my greatest "casting" coups. "Casting" is a game my wife and I play during long car rides -- we "cast" different actors, wrestlers, etc. as superheroes. To give you an exaple, my finest non-wrestler "cast" was Robert Blake as the Wolverine.

I wrote a hell of a lot of scripts at DC, had the honor of working with Gray Morrow on the Vigilante series, as well as men like Julie Schwartz and Denny. But I felt as if everything I did went against the DC grain. I was quite pleased with Vigilante, and I have gotten some positive feedback from fans, but certainly not from DC. It obviously seemed incongruous alongside the other WORLD'S FINEST features, but they kept saying that they wanted variety. So now, in its place the CREEPER stalks. A once-classic character, now back in the hands of his creator, it reads like something from the Twilight Zone. Oh well...

Finally, I stopped in to see Denny. He asked me what I wanted to do, and I told him I wanted to work at Marvel. He He called Archie, and here I am, writing fill-in stories for characters like Spider-man, Daredevil, Dr. Strange, Wonder Man and Godzilla. Y'know, when my first Marvel book appeared on the stands at my neighborhood candy store, I felt like I did when I made my first pro sale.

I've really gotten into doing these inventory books. True, you don't have the luxury of long-range plotting. And, like most writers, I never have enough pages. But, because the fill-in IS severed at both ends from any continuity, you tend to think in "special" terms. You've only got one issue to do it in, and you make it as much fun as possible. Also, I've got great flexibility in terms of what I want to write. Let's see, the most recent books I've worked on have been Dr. Strange, Marvel Team-Up and Godzilla. It's a great way to become familiar with the entire Marvel Universe.

And I think that's more than enough of this particular professional viewpoint. I just hope none of you were expecting any revelations of an inside-the-biz nature. After all, folks, I'm just a freelancer. They don't tell us NUTHIN. (I swear that half the reason DC installed their "hot line" last year was to let freelancers know when they got a new assignment.) Like you, I get all my news from THE COMIC READER.

ANDROMEDA

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- ☐ THE AVENGERS #178
- ☐ CAPTAIN AMERICA #228
- ☐ CONAN THE BARBARIAN #93
- ☐ CRAZY #44
- ☐ THE DEFENDERS #66
- ☐ DEVIL DINOSAUR #9
- ☐ DOCTOR STRANGE #32
- ☐ FANTASTIC FOUR #201
- ☐ THE FLINTSTONES #8
- ☐ THE GHOST RIDER #33
- ☐ GODZILLA #17
- ☐ HANNA-BARBERA TV STARS #3
- ☐ THE HUMAN FLY #16
- ☐ THE INCREDIBLE HULK #230
- ☐ THE INVADERS #35
- ☐ IRON MAN #117
- ☐ JOHN CARTER, WARLORD OF MARS #19
- ☐ KID COLT OUTLAW #227
- ☐ LAFF-A-LYMPICS #10
- ☐ MACHINE MAN #9
- ☐ A MARVEL COMICS SUPER SPECIAL #5 [Kiss]
- ☐ A MARVEL COMICS SUPER SPECIAL #6 [Jaws II]
- ☐ MARVEL PREMIERE #45 [Man-Wolf]
- ☐ MARVEL SUPER ACTION #11
- ☐ MARVEL SUPER-HEROES #77
- ☐ MARVEL TALES #98
- ☐ MARVEL TEAM-UP #76
- ☐ MARVEL TRIPLE ACTION #45
- ☐ MARVEL TWO-IN-ONE #46
- ☐ MASTER OF KUNG FU #71
- ☐ MS. MARVEL #21
- ☐ PIZZAZZ #13
- ☐ POWER MAN #54
- ☐ THE SAVAGE SWORD OF CONAN #35
- ☐ SCOOBY DOO #8
- ☐ THE SPECTACULAR SPIDER-MAN #25
- ☐ SPIDER-WOMAN #9
- ☐ STAR WARS #18
- ☐ TARZAN, LORD OF THE JUNGLE #19
- ☐ THOR #278
- ☐ WHAT IF? #12
- ☐ THE X-MEN #116

Charlton

- ☐ BILLY THE KID #127
- ☐ DOOMSDAY + 1 #10
- ☐ FIGHTIN' ARMY #136
- ☐ FIGHTIN' MARINES #141
- ☐ GHOST MANOR # 41
- ☐ GHOSTLY TALES #133
- ☐ HAUNTED #40
- ☐ MONSTER HUNTERS #18
- ☐ SCARY TALES #18
- ☐ SPACE ADVENTURES #12
- ☐ SPACE WAR #33
- ☐ WAR #12

DC

- ☐ ACTION COMICS #490
- ☐ BATMAN #306
- ☐ THE BRAVE AND THE BOLD #144
- ☐ DC COMICS PRESENTS #4
- ☐ DETECTIVE COMICS #481
- ☐ THE FLASH #268
- ☐ GHOSTS #71
- ☐ G.I. COMBAT #211
- ☐ GREEN LANTERN #131
- ☐ HOUSE OF MYSTERY #263
- ☐ JONAH HEX #19
- ☐ JUSTICE LEAGUE OF AMERICA #161
- ☐ MEN OF WAR #11
- ☐ SGT. ROCK #323
- ☐ SUPERBOY AND THE LEGION OF SUPER-HEROES #246
- ☐ SUPER FRIENDS #15
- ☐ SUPERMAN #330
- ☐ THE UNKNOWN SOLDIER #222
- ☐ WAR LORD #16
- ☐ WEIRD WAR TALES #70
- ☐ WEIRD WESTERN TALES #50
- ☐ WONDER WOMAN #250
- ☐ WORLD'S FINEST COMICS #254

Warren

- ☐ EERIE #97
- ☐ FAMOUS MONSTERS OF FILMLAND #149
- ☐ VAMPIRELLA #74

National Lampoon

- ☐ HEAVY METAL #19 [V2#6]
- ☐ NATIONAL LAMPOON #103 [V2#3]

Gold Key

- ☐ BEEP BEEP, THE ROAD RUNNER #75
- ☐ BORIS KARLOFF TALES OF MYSTERY #86
- ☐ BUGS BUNNY #202
- ☐ CHIP 'N' DALE #55
- ☐ DAISY AND DONALD #34
- ☐ DONALD DUCK #201
- ☐ FLASH GORDON #20
- ☐ GRIMM'S GHOST STORIES #48
- ☐ KROFFT SUPERSHOW #5
- ☐ LITTLE LULU #249
- ☐ MICKEY MOUSE #189
- ☐ NEW TERRYTOONS #53
- ☐ O.G. WHIZ #10
- ☐ PINK PANTHER #58
- ☐ POPEYE #142
- ☐ PORKY PIG #85
- ☐ RIPLEY'S BELIEVE IT OR NOT! #83
- ☐ SCAMP #44
- ☐ STAR TREK #57
- ☐ TOM AND JERRY #312
- ☐ TUROK, SON OF STONE #118
- ☐ TWEETY AND SYLVESTER #87
- ☐ UFO AND OUTER SPACE #18
- ☐ UNCLE SCROOGE #158
- ☐ WALT DISNEY'S COMICS AND STORIES #458
- ☐ WALT DISNEY SHOWCASE #47 [Mickey Mouse]
- ☐ WOODY WOODPECKER #172

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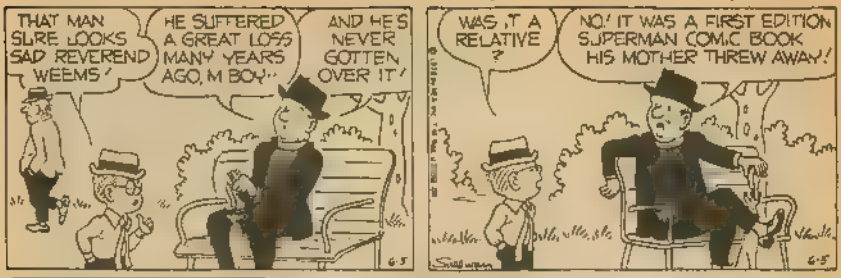

THAT MAN SURE LOOKS SAD REVEREND WEEMS.
HE SUFFERED A GREAT LOSS MANY YEARS AGO, M BOY..
AND HE'S NEVER GOTTEN OVER IT.
WAS IT A RELATIVE?
NO! IT WAS A FIRST EDITION SUPERMAN COMIC BOOK HIS MOTHER THREW AWAY!

Et Al

Those who saw the small detail of a larger Chuck Jones drawing in #157 and wondered where we got it and might be interested in getting it should write Ed Summer at Supersnipe Comic Art Gallery, 1617 2nd Avenue, New York, NY 10028. It is a limited edition cel and really striking in color.

© 1975, DC COMICS INC

Monogram has bought the molds from Aurora and has reissued the SUPERMAN model. The model of Superman breaking through a brick wall was first issued in the Spring of 1964, reissued in Spring of 1974 with a special comic book, and is now in its third issuance with a new box, but the same model.

Some third hand information concerning some Fall and Winter Topps Gum Card releases has been conveyed to us and plans call for SPIDER-MAN, HULK, BUCK ROGERS, BATTLESHIP GALACTICA and PROJECT UFO series based on the TV programs, all in the Fall. Winter will see the release of a series based upon the SUPERMAN movie

Archie News

The Archie Digests will be featuring reprinted super-hero adventures from the old Radio Comics line. ARCHIE COMICS DIGEST #32 and LITTLE ARCHIE DIGEST #3 (already out) feature Simon and Kirby FLY stories. ARCHIE ANDREWS, WHERE ARE YOU? DIGEST #8 features The Fly's origin. JUGHEAD JONES DIGEST (out next month) will feature the origin of THE JAGUAR. ARCHIE SUPER-HERO SPECIAL DIGEST will be all super-heroes, with reprints of THE FLY, THE JAGUAR, THE MIGHTY CRUSADERS, and possibly Simon and Kirby's DOUBLE LIFE OF PVT. STRONG, as well as the Archie CAPTAIN HERO and Jughead PUREHEART THE POWERFUL features. Who knows, this could signal a revival of interest in the Archie super-hero line.

Coming Comics

ARCHIE'S JOKEBOOK No. 250, November. [8/22]

BETTY AND VERONICA No. 275, November. [8/22]

PEP No. 343, November. [8/22]

JUGHEAD No. 282, November. [8/22]

LAUGH No. 332, November. [8/29]

LIFE WITH ARCHIE No. 199, November. [8/29]

LAUGH COMICS DIGEST No. 19, November. A super-hero story is included. [9/5]

LITTLE ARCHIE No. 136, November. [9/5]

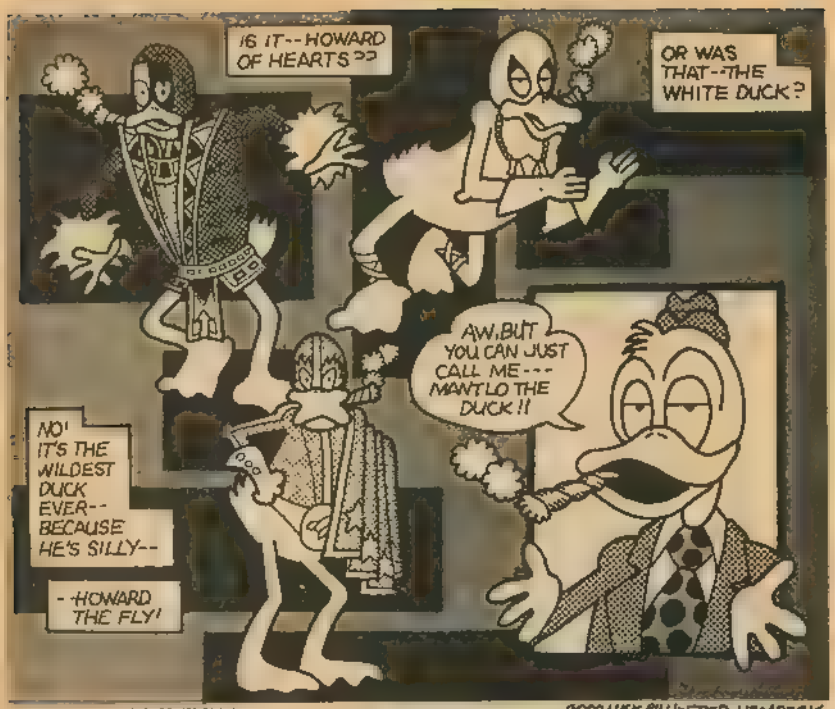
ARCHIE ANDREWS WHERE ARE YOU DIGEST No. 8, November. This issue features a reprint of the origin of THE FLY by Joe Simon and Jack Kirby. [9/12]

JUGHEAD WITH ARCHIE DIGEST No. 29, November. Included is a super-hero story. [9/19]

Comment

DC's recent wholesale cutback in titles was, of course, unexpected. Nothing in DC's history portended anything as drastic as what happened, there was no paper strike, and under Jenette Kahn and Sol Harrison, the company really looked pretty healthy. The 40 page experiment had just begun, there was expansion every time you turned around, and everybody seemed content. So when Warner Publishing and Independent News lowered the boom, everyone was caught by surprise.

Consequently, the long-term ramifications are still unclear. DC's decrease in titles might be expected to cause Marvel to attempt to fill the hole created by an onslaught of new and reprint titles. It hasn't happened yet, though: They're launching two new books this winter, but cancelling a couple to make room. DC spokesmen seemed to feel that if Marvel made the move they'd be making a mistake since adding more to the already overcrowded stands


IS IT--HOWARD OF HEARTS??
OR WAS THAT--THE WHITE DUCK?
AW, BUT YOU CAN JUST CALL ME--- MANTLO THE DUCK!!
NO! IT'S THE WILDEST DUCK EVER-- BECAUSE HE'S SILLY--
-HOWARD THE FLY!

CHARACTERS © 1978, MARVEL COMICS GROUP

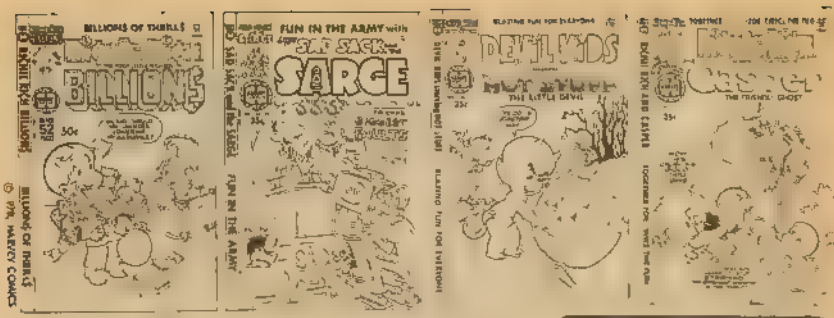
GOOD LUCK BILL!--FRED HEMBECK

would only hurt total sales on their other books without adequately ensuring that the new titles would even break even. Still, since DC did have to leave a lot of free-lance talent go to keep their contracted people busy, the basic manpower is there to create new books. Marvel might, despite the miserable winter sales figures, decide to take the initiative and return to the scatter gun assault they made on the market in '74-'75 when they approached eighty titles.

Then we have the price difference. DC at 40¢ to Marvel's (and everyone else's) 35¢, is in a vulnerable position, notwithstanding the new distribution system. It still makes no sense to me why, if the desire to make DC's product the same as everyone else's to assuage wholesalers was the reason for the format change, the ultimate result was a product that remains different due to price. Consumers aren't looking at what price DC was last month, they're comparing the price to Marvel's. Marvel looks to have an advantage here too.

The most confusing thing to me, however, was the unwillingness of the higher-ups to look forward to the impact of SUPERMAN, THE MOTION PICTURE on the total sales of the line. From every report and indication, the film should be a success. Of what I saw in the film slide show at the Chicago Comicon, we won't be cheated when it comes to production values. So here comes a $25 million film with a direct connection to the backbone of the comic line, almost certainly meaning a large increase in the sales of anything with Superman's name on it, and the size reduction, price increase and trimming of the line are instituted, none of which seem like positive moves. Had any one of them occured singly it might have seemed less short-sighted to me. As it is, the new distribution system is going to have to make up a lot of lost revenue to make any of the actions worthwhile.

One thing becomes clear with the reduction of titles and that is that DC is now looking forward to a day when the dollar book is their status quo format. The books seem to be doing significantly better than the rest of the line to expand it to six titles, so there seems to be nothing to the idea that a dollar price tag will put off customers. And, with the elimination of the bi-monthly, it appears that the dollar format is the only one that will allow experimentation and the use of the "B" features fans love. The question remains, what happens when price-increase time comes around next year? Does the dollar book go to 48 pages, add advertising or go to $1.25? And if DC decides to go entirely to that format, does that eliminate



a sizeable chunk of their juvenile audience who don't have that buck to spend?

Speaking of advertising, let us hope that DC has made an adequate settlement with their advertisers who bought space at a higher guaranteed circulation before the cut so that story pages in the 40¢ book are not cut to sixteen out of necessity. Without the six dollar books, the line stands at twenty monthly titles instead of thirty, a sizeable drop in circulation.

All in all, the situation will bear close watching and at least a year to see whether DC's upper echelon made a smart move or a disastrous one.

– Andy Hildebrand

Harvey Coming Comics

Since last month's Harvey releases were too late to go into TCR #158, we're publishing them now for completeness' sake.

Harvey Editor Sid Jacobson has an article in this issue's SPECIAL section which gives credit to the people who work at Harvey. It appears on page 14-15.

AUGUST RELEASES

RICHIE RICH GOLD AND SILVER No. 21, November. 50¢. [8/3]

RICHIE RICH VAULTS OF MYSTERY No. 25, November. [8/3]

RICHIE RICH ZILLIONZ No. 12, November. [8/3]

SAD SACK No. 265, November. [8/3]

RICHIE RICH No. 172, November. [8/10]

RICHIE RICH AND GLORIA No. 5, November. 50¢. [8/10]

RICHIE RICH DIAMONDS No 39, November. 50¢. [8/10]

RICHIE RICH AND CADBURY No. 4, December. 50¢. [8/17]

RICHIE RICH CASH No. 26, December. [8/17]

RICHIE RICH FORTUNES No. 43, December. [8/17]

RICHIE RICH SUCCESS No. 84, December. 50¢. [8/17]

CASPER No. 201, December. [8/24]

RICHIE RICH RICHES No. 39, December. [8/24]

RICHIE RICH AND CASPER No. 26, November. [8/31]

RICHIE RICH INVENTIONS No. 5, December. 50¢. [8/31]

SEPTEMBER RELEASES

HOT STUFF No. 146, December. [9/21]

RICHIE RICH No. 173, December. [9/21]

RICHIE RICH BILLIONS No. 27, December. 50¢. [9/21]

SAD SACK AND THE SARGE No. 134, December. [9/21]

DEVIL KIDS No. 91, December. [9/28]

RICHIE RICH AND DOLLAR THE DOG No. 5, December. [9/28]

RICHIE RICH JACKPOTS No. 38, December. [9/28]

RICHIE RICH MILLIONS No. 92, December. 50¢. [9/28]

Charlton News

We erred in last month's listings when we listed SCARY TALES #13 and 14. The September issue should have been #16, the November issue #17.

To show how much attention we pay to it, the Charlton line has not displayed the Comics Code Authority seal of approval on their covers since books dated April of this year. The only reason we noticed was because of a panel on page 23 of HAUNTED #38.

Warren Coming Comics

VAMPIRELLA No. 74, November. This is a reprint issue featuring: "Cobra Queen" by Don Glut and Esteban Maroto; "She Who Waits" by Archie Goodwin and Jose Gonzalez; "I Am Dead Egypt" by Doug Moench and Fuentes; "Mummy's Hand" by Joe Orlando; "Horas, Tomb Of The Gods" by Esteban Maroto; and "To Kill A God" by Wally Wood. Sanjulian did the cover. [9/26]

EERIE No. 97, November. The stories for this issue weren't set at press time, but the theme of the issue is Dinosaurs. Richard Corben did the cover. [9/26]

Gold Key News

Beginning with next month's issues, both RIPLEY'S BELIEVE IT OR NOT! and BORIS KARLOFF

TALES OF MYSTERY are reverting to standard 32 page size. WALT DISNEY SHOWCASE goes to 48 page size, but still will cost 60¢, at some date in the future.

THE TWILIGHT ZONE ends its eighteen year continuous run with the April, 1979 issue, #91.

HAPPY DAYS #1 has again been delayed because Gold Key is having trouble having it approved by Paramount. It is tentatively scheduled to be released in 1979, probably February.

Coming Comics

Walt Disney CHIP 'N' DALE No. 55, November. 24 pages of new stories. [9/7]

Walt Disney DONALD DUCK No. 201, November. 25 pages of reprints. [9/7]

GRIMM'S GHOST STORIES No. 48, November. New. [9/7]

Walt Disney MICKEY MOUSE No. 189, November. 24 pages of reprints. [9/7]

NEW TERRYTOONS No. 53, November. New. [9/7]

PORKY PIG No. 85, November. New. [9/7]

TOM AND JERRY No. 312, November. Reprints. [9/7]

WOODY WOODPECKER No. 172, November. New. [9/7]

BORIS KARLOFF TALES OF MYSTERY No. 86, November. 22 pages are new and 16 are reprint. This is the last 48 page issue. [9/14]

BUGS BUNNY No. 202, November. New. [9/14]

Walt Disney DAISY AND DONALD No. 34, November. 24 pages of new stories. [9/14]

THE PINK PANTHER No. 58, November. New. [9/14]

Walt Disney SCAMP No. 44, November. 24 pages of new stories. [9/14]

STAR TREK No. 57, November. A new story by George Kashdan and Alden McWilliams. [9/14]

TUROK, SON OF STONE No. 118, November. New. [9/14]

Walt Disney UNCLE SCROOGE No. 158, November. A 25 page selection of Carl Barks reprints. [9/14]

WALT DISNEY SHOWCASE No. 47, November. A 64 page reprint, MICKEY MOUSE SURPRISE PARTY, is featured. [9/14]

BEEP BEEP, THE ROAD RUNNER No. 75, November. New. [9/28]

FLASH GORDON No. 20, November. New story by John Warner and Carlos Garzon. [9/28]

KROFFT SUPERSHOW No. 5, November. New. [9/28]

LITTLE LULU No. 249, November. New. [9/28]

O.G. WHIZ No. 10, November. New. [9/28]

POPEYE THE SAILOR No. 142, November. New stories by Bill Pearson and George Wildman. [9/28]

RIPLEY'S BELIEVE IT OR NOT! No. 83, November. 22 new pages, 16 reprints in the last 48 page issue. [9/28]

TWEETY AND SYLVESTER No. 87, November. New. [9/28]

UFO AND OUTER SPACE No. 18, November. New. [9/28]

WALT DISNEY'S COMICS AND STORIES No. 458, November. 13 new pages and 11 reprint. [9/28]

MARCH OF COMICS No. 445 - Tweety And Sylvester (New)
MARCH OF COMICS No. 446 - Wacky Witch (New)

DC Coming Comics

BATMAN No. 306, December. "Night Of Siege" is by Gerry Conway, John Calnan and Dave Hunt. Batman again faces The Black Spider, a villain introduced in DETECTIVE #463. The story is 23 pages. Jim Aparo did the cover, possibly over a layout by Al Milgrom. [9/12]

DC COMICS PRESENTS No. 4, December. This issue is by Len Wein and Jose Garcia Lopez and features Superman and the Metal Men in a battle with Chemo. Garcia Lopez did the cover. [9/12]

THE FLASH No. 268, December. "Riddle Of The Runaway Comic" is by Cary Bates, Irv Novick and Frank McLoughlin. As you may already have guessed,

Barry Allen is a comic book collector, and one of them causes him trouble. Al Milgrom and Dick Giordano did the cover. [9/12]

GHOSTS No. 71, December. Stories included in this issue: "The Haunted Undertaker," "Specter From One Million B.C." and "The Ghost Nobody Knew." Luis Dominguez did the cover. [9/12]

G.I. COMBAT No. 211, December-January. The three Haunted Tank stories in this issue are "The Red, Red Road

THE BOOK THAT GIVES YOU MORE ALL-OUT ACTION— STARRING THE WORLD'S GREATEST SUPER-HEROES!
JUSTICE LEAGUE OF AMERICA
NO. 161 DEC.
NEVER!
WHAT? WHAT POSITIVE COULD OVER-POWER THEM?
BUT AND SOME TURNED DOWN THE SUPER-LEAGUE!
LET SEE WHO PASSED HERE?
WATCH IT LADY, THAT BLAST NEARLY PASSED ME!
AFTER ALL WE'VE DONE TO PROVE HER INNOCENCE!
I'D'D KNOWN SHE'D ACT LIKE THIS, I WOULDN'T HAVE PROVOKED HER FOR MURDER!

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THE FLASH
NO. 264 DEC.
The FASTEST MAN ALIVE!
WHAT AMAZING SECRET DOES THIS GOLDEN AGE COMIC HOLD THAT CAUSES 3 HEROES TO FIGHT FOR ITS POSSESSION?
DARING HEROES!

To Rome," "Tank In A Fishbowl" and "A Fine Day For Killing," all of which are by Robert Kanigher and Sam Glanzman. The O.S.S. is featured in "No Roof Over Fortress Europe" by Kanigher and E.R. Cruz. The Women At War feature is "No Luger For Lisa" by Evan Douglas, Jerry Bingham and Augie Scotto, and the story, "The Steel Storm Troopers" by George Koshdan and Fred Carrillo, rounds out the issue. Joe Kubert did the wraparound cover. [9/12]

JONAH HEX No. 19, December. "The Duke Of Zarkania" is by Michael Fleisher and Vicente Alcazar. Jonah is hired to guard a corrupt tyrant from freedom fighting rebels from his own country. 23 pages. Luis Dominguez did the cover. [9/12]

JUSTICE LEAGUE OF AMERICA No. 161, December. "The Reverse Spells Of Zatanna's Magic-Cigar" is by Gerry Conway, Dick Dillin and Frank McLaughlin. Zatanna, bedecked in clothes that make her look more like Jezebelle of the New Gods than herself, declines her election to the JLA. Rich Buckler and Dick Dillin did the cover. 23 page story. [9/12]

MEN OF WAR No. 11, December. "Berkstaten!" Is by Roger McKenzie, Dick Ayers and Romeo Tanghal. Ulysses Hazard crashes Berkstaten to deal a blow to German High Command. The Dateline: Frontline feature is "Funeral Pyre" by Cary Burkett and Jerry Grandenetti.

An American journalist, a British corporal and an orphaned baby are captured by Arabs in North Africa. Joe Kubert did the cover. [9/12]

WEIRD WAR TALES No. 70, December. Uncredited stories in this issue feature "The Blood Boat," "Death's Double Agent;" and "The Lonely Road. Luis Dominguez did the cover. [9/12]

WORLD'S FINEST COMICS No. 254, December. "Whom The

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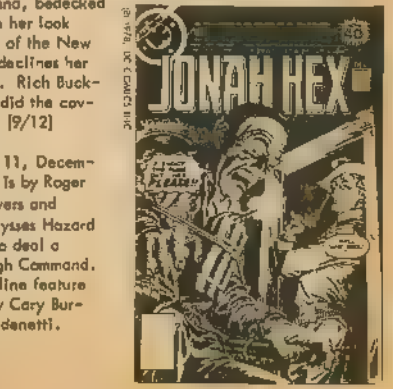

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Gods Would Destroy," the Superman-Batman story, is by Bob Haney, George Tuska and Vince Colletta. Sinestro returns to challenge Superman and Batman instead of Green Lantern. "Primeval Scream" is by Gerry Conway, Trevor Von Eeden and Colletta and stars Black Canary saving Green Arrow from the Gloom. Green Arrow stars in a story that tells the fate of the old Arrowcar, "The Race Is Running" by Conway, Von Eeden and Colletta. "Beware Mr. Wrinkles" by Steve Ditko, stars The Creeper in a battle with a villain of indeterminate age. And Captain Marvel appears in a story by E. Nelson Bridwell, Don Newton and Kurt Schaffenberger, "The Devil And Captain Marvel." Jim Aparo did the wraparound cover. [9/12]

ACTION COMICS No. 490, December. "No Tomorrow For

Superman" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman is forced to witness the destruction of Krypton once more. Ross Andru and Dick Giordano did the cover. [9/26]

THE BRAVE AND THE BOLD No. 145, December. "A Choice Of Dooms" is by Bob Haney and Jim Aparo. Batman and The Phantom Stranger team to commemorate the coming of

Halloween. Jim Aparo did the cover. [9/26]

DETECTIVE COMICS No. 481, December-January. The first BATMAN FAMILY issue of 'TEC begins with two BATMAN stories: "Ticket To Tragedy" by Denny O'Neil and Marshall Rogers, and "Murder In The Night" by Jim Starlin and Craig Russell. Batgirl appears in "A Slow Death In China" by Bob Rozakis, Don Heck and Bob Smith; Robin stars in "Does The Costume Make The Hero?" by Rozakis, Don Newton and Don Adkins; and Man-Bat teams up with Jason Bard in "The Whittles Snatch" by Rozakis, Newton and Dave Hunt. Jim Starlin did the wraparound cover. [9/26]

GREEN LANTERN No. 111, December. "Dark Things Cannot Stand The Light" is by Denny O'Neil, Alex Saviuk and Vince Colletta. GL, Green Arrow and Earth 2's Green Lantern team-up to contain again the evil forces

of magic escaping from a prison of The Guardians' making. This is the first part of the story originally meant for the ANNUAL. Mike Grell did the cover. [9/26]

HOUSE OF MYSTERY No. 263, December. This issue contains "Is There A Vengeance After Death" by Robert Ingersol and Johnny Craig, and "Exchange Of Innocence" by Barry Jameson and James Pak. Michael Kaluta did the cover. [9/26]

SGT. ROCK No. 323, December. "Monday's Hero... Tuesday's Coward?" is by Robert Kanigher, Dick Ayers and Romeo Tanghal. Rock depends on Sgt. Stryker to repeat his former heroism to save Easy, by Stryker freezes. Also featured in "Deadshot," a Gallery of War story. [9/26]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 246,

December. "Will The Last One On Mercury Please Close The Planet?" is by Paul Levitz, Len Wein and Joe Staton. The second story is by Wein and Staton and involves a decision to give The Fatal Five their own planet. 23 pages of story. Mike Grell did the cover. [9/26]

SUPERMAN No. 330, December. "The Master Mesmerizer Of Metropolis" is by Marty Pasko from an idea by Al Schroeder III, Curt Swan and Frank Chiaramonte. Superman reveals his identity to Lana Lang, but she refuses to believe him because of a secret identity cloaker. 23 pages. Ross Andru and Dick Giordano did the cover. [9/26]

SUPER FRIENDS No. 15, December. "The Overlord Goes Under" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. Fradon and Smith did the cover. [9/26]

UNKNOWN SOLDIER No. 222, December. "No Exit From Stalag 19" is by Bob Haney, Dick Ayers and Gerry Talaoc. The Unknown Soldier must find a way out of a prison camp. Joe Kubert did the cover. [9/26]

WARLORD No. 16, December. Mike Grell and Joe Rubinstein provide another episode in the inner-earth adventures of Travis Morgan and his family. Mike Grell did the cover. [9/26]

WEIRD WESTERN TALES No. 50, December. "Spies" is by Gerry Conway and Dick Ayers. Scalphunter finally finds his sister. Ross Andru and Al Milgrom did the cover. [9/26]

WONDER WOMAN No. 250, December. "Tournament" is by Jack C. Harris, Jose Delbo and Joe Giella. For some reason, The Amazons hold a tournament to find a successor to Diana, and Orana looks to be the one. Rich Buckler and Dick Giordano did the cover. [9/26]

Marvel Coming Co

GODZILLA No. 17, December. "Of Lizards Great And Small" is by Doug Moench, Herb Trimpe and Dan Green. Godzilla is exposed to Henry Pym's shrinking gas and... Trimpe and Bob Layton did the cover. [9/5]

THE HUMAN FLY No. 16, December. "Niagara Nightmare" is by Bill Mantlo, Bob Lubbers, and Ricardo Villamonte. The Fly goes over Niagara Falls -- on purpose. Lubbers and Bob McLeod did the cover. [9/5]

KID COLT OUTLAW No. 227, December. [9/5]

MARVEL SUPER ACTION No. 11, December. "The Hero That Was!" is by Stan Lee, Jack Kirby and Syd Shores, and it reprints the origin of Captain America from CAPTAIN AMERICA #109. Bob Budiansky and Klaus Janson did the cover. [9/5]

MARVEL SUPER-HEROES No. 77, December. "... And Now, The Absorbing Man" is by Roy Thomas and Herb Trimpe from INCREDIBLE HULK #125 is reprinted. Marvel skipped a few issues and we've been listing the wrong issues until now. Trimpe did the original cover. [9/5]

MARVEL TWO-IN-ONE No. 46, December. "Battle In Burbank" is written and drawn by Alan Kupperberg and inked by Chic Stone. "If The Hulk has his own TV show, why shouldn't I?" queries Ben Grimm, and goes off to California to set up contacts. Beside the Hulk, Karen Page appears. Keith Pollard and Bob Layton did the cover. [9/5]

THE AMAZING SPIDER-MAN No. 187, December. "Electro" is by Marv Wolfman, Jim Starlin and Bob McLeod. Spider-Man meets Captain America while he tracks a plague-stricken kidnapped son of a movie star, and the two face Electro. Keith Pollard and Mike Esposito did the cover. [9/12]

CAPTAIN AMERICA No. 228, December. "A Serpent Lurks Below" is by Roger McKenzie, Sal Buscema, John Tartaglione and Mike Esposito. Cap tries to find The Falcon and finds himself locked in battle with The Constrictor. Plus, SHIELD's

New York headquarters in destroyed. Ron Wilson and Dan Green did the cover. [9/12]

DOCTOR STRANGE No. 32, December. "Dream Weaver" is by Roger Stern, Alan Kupperberg and Rudy Nebres. The Dweller In Darkness begins his attack on Doc. Pollard and Nebres did the cover. [9/12]

GHOST RIDER No. 33, December. "Whom A Child Would Destroy" is by Roger McKenzie and Don Perlin. Ghost Rider meets and old mule skinner who has... The Power. Bob Budiansky and Bob Wiacek. [9/12]

HANNA-BARBERA'S TV STARS No. 3, December. [9/12]

LAFF-A-LYMPICS No. 10, December. [9/12]

MARVEL TRIPLE ACTION No. 45, December. Reprinted from AVENGERS #53 is "In Battle Joined" by Roy Thomas, John Buscema and George Tuska. Buscema and Tuska did the original cover. [9/12]

MS. MARVEL No. 21, December. "The Devil In The Dark" is by Chris Claremont, Dave Cockrum and Al Milgrom. The Divine Ms. M battles the lizard folk beneath the surface of New Mexico. Cockrum and Joe Rubinstein. [9/12]

THE SAVAGE SWORD OF CONAN No. 35, November. L. Sprague DeCamp and Lin Carter's story, "Black Tears" is adapted by Roy Thomas and Ernie Chan. Conan battles a deathless she-creature with a gaze of stone. [9/12]

SPIDER-WOMAN No. 9, December. "Eye Of The Needle" is by Mark Gruenwald, Carmine Infantino and Al Gordon. Introduced is The Needle, said to be this month's most bizarre new supervillain. Infantino and Bob Wiacek did the cover. [9/12]

THOR No. 278, December. "At Long Last -- Ragnarok!?" is by Roy Thomas, John Buscema and Chic Stone. Roy promises that this chapter of the Ragnarok saga will end with -- Thor's death. Buscema did the cover. [9/12]

THE AVENGERS No. 178, December. "The Martyr Perplex" is by Steve Gerber, Carmine Infantino and Rudy Nebres. The Beast goes to a singles bar, meets The Martyr and falls prey to The Manipulator. John Buscema did the cover. [9/19]

CONAN THE BARBARIAN No. 93, December. "Return To Asgalon" is by Roy Thomas, John Buscema and Ernie Chan. Pitted against each other by a spell by King Ctesphon Of Stygia, Conan, Belit, M'Gora and Zula must find a way out alive. Buscema and Chan did the cover. [9/19]

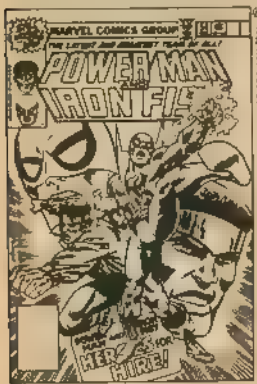
CRAZY No. 44, December. [9/19]

DEVIL DINOSAUR No. 9, December. "The Witch And The Warp" is by Jack Kirby and Mike Royer. DD makes a quick visit to the 20th Century in this, the

last issue. Kirby and John Byrne did the cover. [9/19]

THE FLINTSTONES No. 8, December. [9/19]

THE INCREDIBLE HULK No. 230, December. "The Harvester From Beyond" is by Elliot Maggin, Jim Mooney and Bob Layton. The Hulk is abducted from a cornfield by an alien who is crazy for greens. Ron Wilson



and Layton did the cover. [9/19]

THE INVADERS No. 35, December. "Havok On The Home Front" is by Roy Thomas, Don Heck, Alan Kupperberg and Rick Hoberg. This issue incorporates the material done for the never-published LIBERTY LEGION book as The Invaders return to the States. Kupperberg and Joe Sinnott did the cover. [9/19]

MARVEL TALES No. 98, December. "The Night Gwen Stacy Died" from AMAZING SPIDER-MAN #121 is by Gerry Conway, Gil Kane, John Romita and Tony Moretellaro, and will undoubtedly revive the controversy that arose when it was first published. Romita did the original cover. [9/19]

PIZZAZZ No. 13, October. [9/19]

POWER MAN No. 54, December. "Heroes For Hire" is by Ed Hannigan and Lee Elias. Cage and Iron Fist battle The Incinerator and go into business for themselves as a profit-making organization. Keith Pollard and Frank Giacoia did the cover. [9/19]

SCOOBY DOO No. 8, December. [9/19]

X-MEN No. 116, December. "To Save The Savage Land" is by Chris Claremont, John Byrne and Terry Austin. Garrok, The Sun God, has doomed the Savage Land to eternal winter. (We wouldn't be surprised if Ka-Zar and Zabu show their faces, too.) Byrne and Austin did the cover. [9/19]

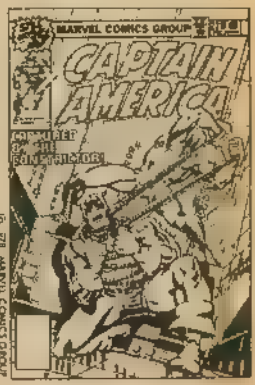
FANTASTIC FOUR No. 201, December. This issue is by Marv Wolfman, Keith Pollard and Joe Sinnott did the cover. The FF attempt their reclamation of the Baxter Building as every weapon in their arsenal is turned against them. Pollard and Sinnott did the cover. [9/26]

IRON MAN No. 117, December. "The Spy Who Killed Me" is by David Michelinie, John Romita, Jr., and Bob Layton. Iron Man has it out with Spymaster. Romita, Jr. and Bob McLeod did the cover. [9/26]

JOHN CARTER, WARLORD OF MARS No. 19, December. "The Valiant Die But Once" is by Chris Claremont, Ernie Colon and Frank Springer. Dejah Thoris is reduced to concubinage in the court of Chan Tomor, while Carter wars with the Winged Men. Colon and Rudy Nebres did the cover. [9/26]

MACHINE MAN No. 9, December. "In Final Battle" is by Jack Kirby and Mike Royer. The Corporation goes after Machine Man with a vengeance in his final issue. Kirby and Bob Layton did the cover. [9/26]

MARVEL PREMIERE No. 45, December. "Other War" is by



David Kraft, George Perez and Frank Giacoia. Man-Wolf returns and his adventure on the moon is finally revealed. Perez and Bob McLeod did the cover. [9/26]

A MARVEL COMICS SUPER SPECIAL No. 5, December. Delayed from last month is this substitute issue (for SGT. PEPPER which was rescheduled) of KISS by Ralph Macchio,

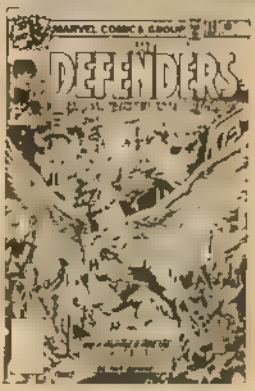
John Romita, Jr. and Tony DeZuniga. [9/26]

A MARVEL COMICS SUPER SPECIAL No. 6, December. Just when you thought it was safe to go into the drugstore: JAWS II is adapted by Richard Marschall, Gene Colan and Tom Palmer. [9/26]

MARVEL TEAM-UP No. 76, December. "If Not For Love" is by Chris Claremont, Howard Chaykin and Jeff Austin and Juan Ortiz. Dr. Strange and Ms. Marvel join Spider-Man as they meet Marie Laveau and Silver Dagger. John Byrne and Terry Austin did the cover. [9/26]

MASTER OF KUNG FU No. 71, December. "Nightimes" is by Doug Moench, Mike Zeck and Bruce Patterson. A change of pace Shang Chi considers the puzzles of his past and events build to change his life. Zeck did the cover. [9/26]

THE SPECTACULAR SPIDER-MAN No. 25, December. "Carrion, My Wayward Son" is



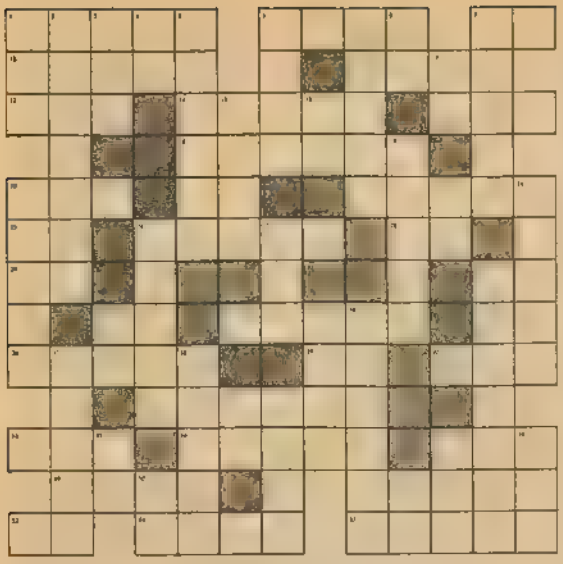
by Bill Mantlo, Jim Mooney and Frank Springer. Carrion (possibly the grossest villain of all-time?) is introduced, the identity of Big M is revealed, and Tri-Man, a very odd android, appears. Keith Pollard did the cover. [9/26]

STAR WARS No. 18, December. "The Empire Strikes" is by Archie Goodwin, Carmine Infantino and Gene Day. Luke goes into a Force-induced coma-trance and the Millenium Falcon gets into hot water -- er, space -- with the Empire. Dave Cockrum and Bob McLeod did the cover. [9/26]

WHAT IF? No. 12, December. "I Was A Teen-Age Hulk" is by Don Glut, Sal Buscema and Bill Black. Rick Jones gets exposed to gamma rays and everything turns out differently. Sal Buscema did the cover. [9/26]

THE DEFENDERS No. 66, December. "War Of The Dead" is by David Kraft, Ed Hannigan and Bruce Patterson. The Valkyrie follows her destiny and returns to Asgard where she gets involved in a God-war. John Buscema and Bob McLeod did the cover. [10/3]

TARZAN, LORD OF THE JUNGLE No. 19, December. "Part 5: Pursuit" is by David Kraft, Sal Buscema and Klaus Janson. It's a free-for-all: The Corsairs vs. The Cannibals! Also on the bill: Tarzan and The Cid. John Buscema and Joe Sinnott did the cover. [10/3]



The CRossward

By Clement Aigrette

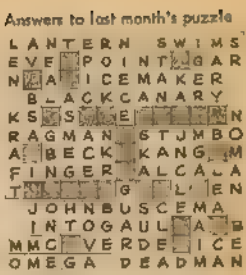
ACROSS

1. Comic that began as SPECIAL, HANGMAN and BLACK HOOD
6. Loki's dad
9. Younger half of Marvel's brother act (initials)
10. Cartoon bovine
11. What would appear if Atom collided with Superman
13. Chief concern of Harlan Ellison and most major league pitchers
14. Plastic cups with superhero pictures: Slu_____
17. BATMAN co-creator
18. What you'd be if you approached Devil Dinosaur's young friend from behind
20. Brig. General Theodore Mar ey Brooks, Doc Savage's mouthp'ece
21. Author of the WITCH WORLD series (initials)
22. Head howler: _____ury
25. Most important part of comic book
26. Turok's pal
28. Dynamo's initials
29. Second BUCK ROGERS artist (in'tials)
30. The Guardians' world
31. Matt Murdock (in'tials)
32. Castor's sister
35. Province of Hal Foster's birth (abbr.)
36. Readers' exclamations of joy at having completed this puzzle (poetic, two words)
39. State of Providence (abbr.)
40. Conan and Kull's father (init.)
41. Editor of REX THE WONDER DOG and STRANGE SPORTS STORIES
44. Group formed by The Chief (initials)
46. Colossus' nationality _____an
47. H. Rider Haggard classic (movie starred Ursula Andress)
49. Former X-MEN artist
51. Son of Darkseid
53. LITTLE IODINE artist
54. Fawcett Egyptian
55. DC pen name: Virgil _____

DOWN

1. ECLIPSO's first artist
2. Subscriber's reaction to receiving TCR before the first week of Marvels have come out: "What? _____?"
3. Timely title with Captain America, The Whizzer and The Destroyer
4. _____ COMBAT
5. Harvey cartoon: _____ AND KATNIP
6. Cookie that's great with milk
7. Author of A DOLL'S HOUSE: Henrik _____
8. Thirteenth letter of Greek alphabet
9. STAR TREK character
12. METAMORPHO editor (init.)
15. Where Zonker spends his time on the commune grounds in DOONESBURY
16. Co-star of JACKIE GLEASON AND THE HONEYMOONERS comic (initials)
19. Family that owns r ghts to BUCK ROGERS
20. Ado ph Marx
23. ACTION COMICS writer (initials)
24. Zarkov's companion
26. Name 17th president may have signed his grammar school ass gnments with
27. Defunct football league
30. RED RAVEN, THE DEEP, TRIGGER TWINS, SHERLOCK HOLMES, for example
31. KUNG-FU FIGHTER writer (init.
33. What almost killed Superman in THE BEST OF DC Vo . 1: V_____ X
34. Wanda's spouse
37. Animal-Man's full name
38. Kato's reply to The Green Hornet's "Shall we get 'em?": "_____ oss!" (two words)
42. A ex Toth movie com c The LAND UNKNOWN (in t.)
43. TV super-heroine
45. Jonathon Kent
47. Title of Shining Knight
48. Egret Neurology Hospital (abbr.)
50. Virgin Islands (abbr.)
52. JERRY LEWIS artist (init.)

Answers to last month's puzzle



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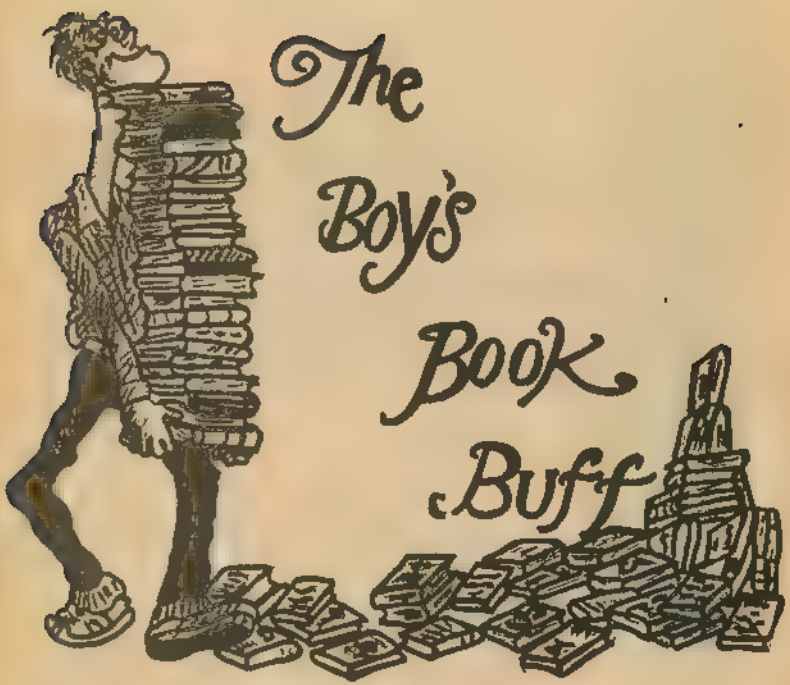

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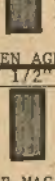

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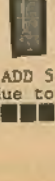

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INITIAL RESPONSE TO OUR ADVERTISEMENT IN TCR #158 ANNOUNCING THE UPCOMING PUBLICATION OF THE...

FANDOM DIRECTORY

...HAS BEEN SO TREMENDOUS that the WSA Directory Committee has decided to expand the scope of the FANDOM DIRECTORY to include THREE new areas: FAN CLUBS, FANZINES, and CONVENTIONS.

Would YOU like to have yourself, your dealership, your fan club, your fanzine or your convention listed FREE OF CHARGE in BOTH the FANDOM DIRECTORY and the WSA's newly forming INTERNATIONAL FAN LOCATION SERVICE? Simply fill out the appropriate data form(s) below and send (with SASE) to:

TO
STEVE BARRINGTON
WSA DIRECTORY COMMITTEE
SPECIAL PROJECT COORDINATOR
P.O. BOX 2462
MOBILE, ALABAMA 36604

OR
HARRY A HOPKINS
WSA PROGRAM
CHIEF OF OPERATIONS
P.O. BOX 873
LANGLEY AFB, VA 23665

The FANDOM DIRECTORY will now be published on, or about Dec. 31, 1978 (We'll need the extra three months to compile this new information.)

DATA FORM (Fanzine, Fan Club or Convention)

Name/Title — Emphasis (Comics, Star Trek, Pulps, Films, SF, etc.)

( ) FANZINE _____ _____

(Frequency...)

( ) FAN CLUB _____ _____

( ) CONVENTION _____ (Dates...)

NAME _____

ADDRESS _____ 808

CITY _____ STATE ____ ZIP ____ TELEPHONE ( ) _____

DATA FORM (Personal or Dealership Listing) 308

STATUS

( ) FAN
( ) COLLECTOR
( ) DEALER
( ) EDITOR
( ) WRITER
( ) ARTIST
( ) PUBLISHER

INTERESTS (Limit... TEN)

( ) Comics
( ) Pulps
( ) SLBs
( ) Books
( ) Paperbacks
( ) Art
( ) Posters
( ) Portfolios
( ) Fanzines
( ) Artzines
( ) Films
( ) Radio
( ) Star Trek
( ) Star Wars
( ) SF
( ) ERB
( ) Marvel
( ) Atlas
( ) Timely
( ) OC
( ) EC
( ) Dell
( ) Disney
( ) Warren
( ) Golden Age
( ) Silver Age
( ) Super Hero
( ) War Comics
( ) Horror
( ) Funny Animal
( ) Sword & Sorcery
( ) TV
( ) Other... (Specify)

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CITY _____ STATE ____ ZIP ____ TELEPHONE ( ) _____

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